

# VOGUE

INCORPORATING  
VANITY FAIR



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★ Absorbed in the romance of sugar. Island of Oahu. Natural Color photograph.



★ Picnic on the black sands of Kalapana. Island of Hawaii. Natural Color photograph.

## THE ISLANDS OF ...

**H**AWAII'S story can be seen and lived. It is rich in age-old legend and romance. Its setting is South Seas America—an integral part of the United States—where a genial sun makes weather so just-right, *everyone simply calls it June!* Play is irrepresible. There's an electric click to golf club or polo mallet. A buoyant thrill to miraculous surf. Something in the air makes you want to linger. Many visitors are building homes or part-time estates.

Famed hotels and inns are open all year and the restful peace of autumn is an ideal time to visit Hawaii. Unusual advantages for children in accredited schools. And discerning travelers wait to do their shopping where South Sea styles originate! Hawaii's *Aloha*, expressed by music, just-gathered flowers and hospitable people, will bring a catch to your throat. A greeting made *personal* by telling us when you will arrive. ☆ Hawaii is less than five days

# Hawaii

NIHAU  
KAUAI  
OAHU  
MOLOKAI  
LANAI  
MAUI  
KAHOOLAWE  
HAWAII

from Los Angeles, San Francisco or Vancouver, B. C., on luxurious ships. Our booklets "Nearby Hawaii" and "Tourfax" free from Travel Agents or Hawaii Tourist Bureau, 221 Market St., San Francisco, Cal.; 702 W. Olympic Blvd., Los Angeles, Cal.

*This bureau, with headquarters at 765 Bishop St., in Honolulu, is a non-profit organization maintained by THE PEOPLE OF HAWAII to enable you to obtain accurate information on any subject concerning the entire Territory of Hawaii, U.S.A.*



# TIFFANY & Co.

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WIDE DIAMOND BRACELET \$5950, DIAMOND AND RUBY WRIST WATCH \$285, DIAMOND BRACELET \$1200, DIAMOND BROOCH \$1825, EMERALD RING \$8900, PAIR OF CARVED EMERALD AND DIAMOND CLIPS WHICH CAN BE WORN AS ONE LARGE BROOCH \$4650 DIAMOND CLIP \$690, GOLD VANITY CASE WITH DIAMOND AND EMERALD ORNAMENT \$395

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AND FINE QUALITY

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Twin silvers! Striking and glamorous  
 ... not for their perfect matching alone, but for their brilliant silver markings  
 ...their uncommonly soft and luxuriant brush...their irrefutable smartness from gleaming crest to  
 snow-tipped tail. Fromm Silver Foxes, of course...because only many generations of careful breeding could  
 have wrought such utter perfection. Every Fromm Silver Fox has a *pedigree!* Fromm Bros., Inc., Hamburg, Wis.

FEATURED BY FOREMOST DESIGNERS — SOLD BY THE FINEST STORES

**FROMM** *Bright with Silver* **PEDIGREED FOXES**

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KNOW THE PEDIGREE OF THE  
 SILVER FOX YOU BUY. This medallion is  
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COURTESY GUS MAYER CO., LTD., NEW ORLEANS — AS FEATURED BY LEADING PARISIAN DESIGNERS





Soul satisfying—a coat of deep-toned mink whose superb quality is unmistakable, whose soaring young collar and modishly broadened shoulders enhance your figure as well as your prestige. 2200.00 in the Fur Shop, Third Floor. The shiny jersey and felt toque, 15.00 on the Fifth Floor. Lord & Taylor... Fifth Avenue at 38th Street

*Lord & Taylor*





# DELMAN

snare the toes of Miss Tamara Geva in his latest triumph—a slipper bound to the foot by a mitt of black filet sewn with circles of gold. Designed with the Delman genius, made entirely by hand, it's extraordinarily becoming to the dancing, sensitive feet of the talented actress—extraordinarily becoming, as far as that goes, to any foot.

HORST



*Close up: Miss Geva's black filet, and two in gold filet, trimmed with gold kid.*

ON THE PLAZA • NEW YORK  
**BERGDORF  
 GOODMAN**  
 5TH AVENUE AT 58TH STREET



DESIGN for Desdemona, in red and gold and gray. A turban and gown in lamé woven with threads bright as the sun streaming through cloudy gray. A cape in wool, gray, lined with Etruscan red. A magnificent Sadko clasp, old gold, studded with dark coral. Bergdorf Goodman original.



HORST

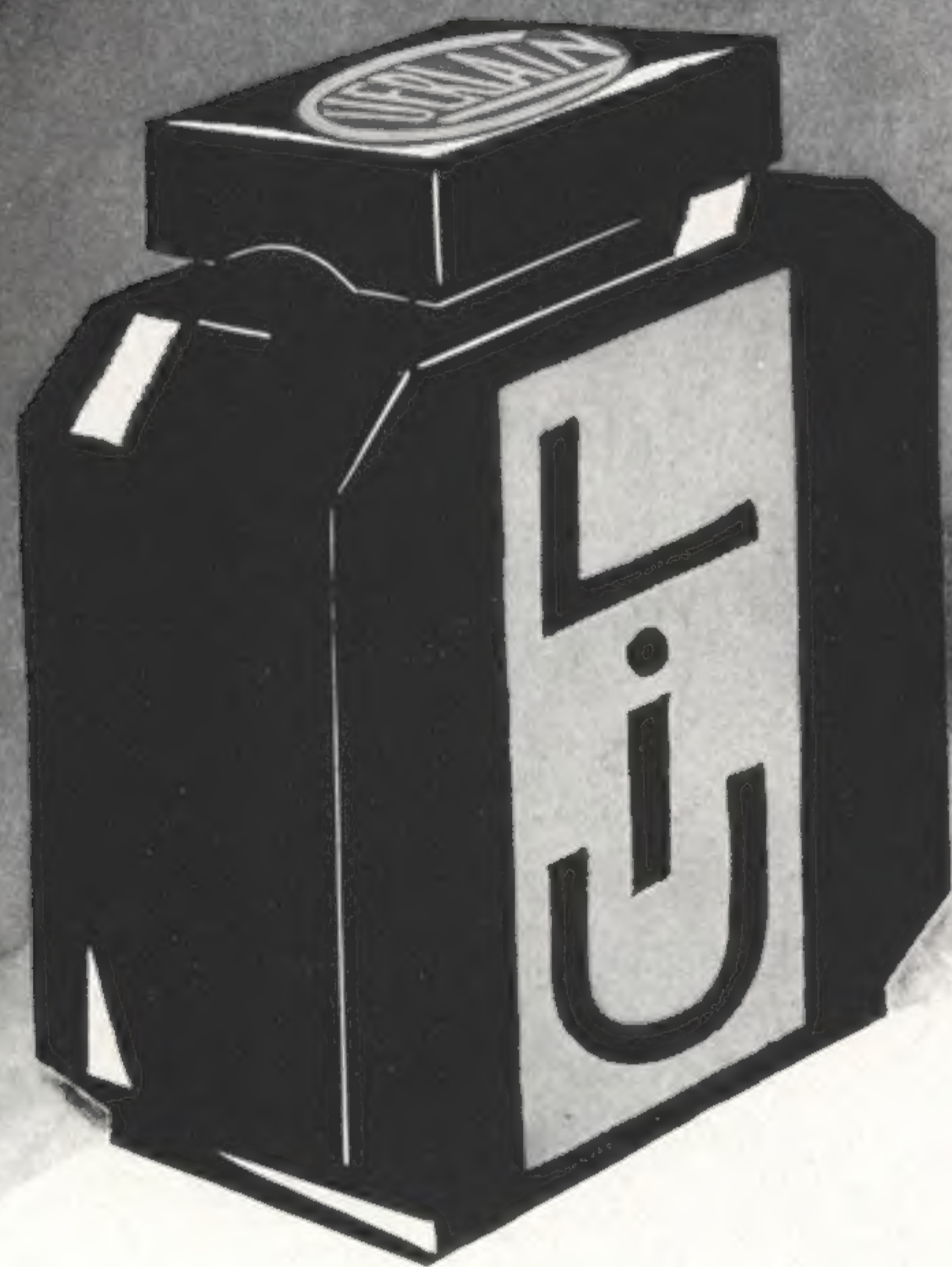
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GOODMAN

5TH AVENUE AT 58TH STREET



# GUERLAIN



**The unbroken seal of our bottle is your only guarantee that the perfume is Guerlain's own.**



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**De Raymond**  
PRESENTS  
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*The World's Finest Floral Perfume*  
AT ALL FINE SHOPS . . . \$2.75 TO \$120





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**Bendel** inc

*Inspiration . . . a tea gown for  
gracious ladies. Wear it for intimate little dinners . . . for  
any occasion at home. From our French collections.*

TEN WEST FIFTY-SEVENTH STREET  NEW YORK



**"Skyrocket"** . . . a bright feather flashing in the sky . . . a crown tucked, turned and tilted high, high, high . . . and a brim that dips as rhythmically as your chin-line under it. Resist now, if you can, going completely high-hat.



Hurst

## THE NEW STETSONS

*Costumes by Philip Mangone*

**"Saucy"** . . . a little-girl hat for big girls . . . casual, non-chalant as youth itself . . . thoroughbred lines molded into every inch by deft men's hatters who rate nothing less than a Ph.D. in feminine psychology. Stetson hats are shown at stores of fashion everywhere. John B. Stetson Company, 358 Fifth Avenue, New York. *John B. Stetson Company, (Canada) Ltd., Brockville, Ontario.*



**YOUNG SEQUINS...** our bouffant but very sophisticated gown of tulle edged with tiny bands of paillettes.

As dark and sparkling as night itself. A slim waist, a very full skirt and a paillette edged mantilla to be tossed back into a cape when not used to keep your hair from blowing. Black tulle with black paillettes. White with iridescent. \$115.

Others range from \$55. One of a Marshall Field collection of height-of-the-season gowns. Grand Salon, Sixth Floor.



HORST

**MARSHALL FIELD**

*and Company*

**CHICAGO**



*Crush resistant velvet*  
in du pont rayon

**"Consulate Dinner"**

*from the  
crush resistant  
velvet collections  
of*

**BONWIT TELLER**

85.00

In black only—because  
black and velvet and this  
inverted flower tunic be-  
long to great occasions.

And ultimate in drama!  
The velvet is crush-resist-  
ant. This modern grace in  
velvet originated in the fine  
rayon yarns of Du Pont.





# DRAMATIC

WRAP YOURSELF IN VELVET. AND  
TURN YOUR BACK ON THE WORLD

# EXIT?

The end of a perfect evening—Crystal Garden—the RITZ-CARLTON



PEPLUM BACK on this Mainbocher inspiration in black Lyons velvet with discreet little Napoleonic collar. Paris-at-a-price . . . . . 29.95

BELTED BACK with tiny cluster pleats, a la Creed. In black transparent velvet with ermine collar. Paris-at-a-price . . . . . 39.95

GORED BACK—Schiaparelli put gore after gore and literally yards of material into this wrap. The front buttons from top to hem. We've copied it in black Lyons velvet. Paris-at-a-price . . . . . \$35

**Bloomingdale** NEW YORK



# The First of the New Dobbs Guild Hats



THE DOBBS GUILD EIGHT-NINETY-ONE, \$15.00



They were created especially for you who desire the finest quality, the most beautiful workmanship, fashion leadership and irreproachable taste in your hats... Each Dobbs Guild Hat is an individual hat of great distinction. These hats are the first of an important series. In finest felt, all colors, all headsizes.

Dobbs Hats for women, in all leading cities and in the principal stores of

T. EATON CO. LIMITED  
CANADA



THE DOBBS GUILD EIGHT-SIXTY-FIVE, \$15.00

DOBBS NEW YORK'S LEADING HATTERS  
711  
FIFTH AVENUE ≡ NEW YORK





## DRAMA...

*and with you enters glamour*

Gown of grape wine duvetyn,  
jewelled to a provocative de-  
collete. Cloak of electric blue  
with royal spread. Applause,  
in a Sally Milgrim original.

**MILGRIM** *Six West Fifty Seventh Street*

New York • Cleveland • Detroit



# For the Formal Season ahead in *Celane®*



\*Reg. U. S. Pat. Off.

**Bon-Ray Dance Frocks** bring you thrilling translations of the Edwardian revival. Two costumes with bodiced jackets that conceal daringly-cut evening gowns beneath... a rhinestone studded crepe of sculptured simplicity... all of them with rhythmic skirts... provoking invitations to dance... in jewel tones as well as black and white... priced below twenty-five dollars.

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RUZZIE GREEN

**SURPRISE!**

You'd never believe there COULD be Sleepers so warm, yet so devastatingly smart. They foam up into a flattering froth of angora-edged ruffles to make you a midwinter-night's dream of loveliness! Not just one style but several in bedjackets, pajamas, nightgowns of this gossamer knitted cotton. Kayserette\* Sleepers come in peach or tender pastels. Regular sizes, two dollars.

\*Trade Mark Reg.

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**KAYSER**



time • COCKTAIL HOUR  
place • The SAVOY-PLAZA  
starring  
**QUAKER STOCKINGS**

**S**HEER stockings are no longer a costly luxury. Today, for just a few cents more than you pay for ordinary stockings, you can wear Quaker Crepe-Voile—gorgeous, sheer stockings that not only have style, fit and the sleekness that flatters, but also give you wearing qualities found in no other type of stocking. For Quaker Crepe-Voiles are made of a super high-twist silk thread that is stronger, more elastic and snag-resistant. By actual test, they outwear even heavier stockings made with the ordinary silk stocking thread. Ask at your "favorite" store to see these "different" stockings, 1.15 to 1.65 a pair. QUAKER HOSIERY COMPANY, 330 FIFTH AVENUE, N. Y.

One invariably sees "fashion-firsts" in the Café Lounge of the Savoy-Plaza at cocktail hour. And that includes the Quaker Crepe-Voile stockings worn by two of the three young ladies shown in this picture.





*Mode of the Moment*  
in CELANESE<sup>®</sup>

ST. REGIS BROS.

\*Reg. U. S. Pat. Off.

As gay and sparkling as a crystal goblet of champagne . . . three smart young bar dresses in Celanese Checker Sheer that accent the fashion-significance of the cocktail hour . . . **\$227<sup>5</sup>**

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... and at 200 other smart stores

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HATS BY LILY DACHE

EITINGON SCHILD COMPANY • PARIS • NEW YORK • LONDON

COSTLY COATS OUT OF





Consider silver squirrel, newest enthusiasm of the Paris couture. It will awaken quick longings in that feminine heart of yours . . . put a covetous glint in your eye, if it's an eye for momentous fashions. For the French creators reserved their best talents for this triumphant splurge. And with what results! They're veritable masterpieces of line and peltry. Costly, yes! . . . but it is rare indeed for precious things to be otherwise!

Paris IN SILVER SQUIRREL

Madeline Piomet

MOLYNEUX  
MADE IN FRANCE

JEANNE  
LANVIN  
MADE IN FRANCE

LUCIEN LELONG  
MADE IN FRANCE  
16 AVENUE MATHOM PARIS



bright you are!  
in a  
**GLENTEX**  
**SCARF**



above: Gauguin  
center: Persienne  
right: Maharanee

Wind a brightly colorful Glentex scarf around your throat. That's the way to dramatize your wardrobe this winter. That's the way to vivify you! • *Maharanee*, for sports, is an imported hand-blocked cashmere that glows like a rare enameled jewel of India. *Gauguin*, for street wear, is a photograph on crepe that captures the mad reds and blues of that celebrated French painter of the South Seas. *Persienne*, for dressier occasions, reproduces on velvet the fascinating designs and tones of ancient Persian art. • Available in many variations of design and color at leading stores everywhere, \$2.00

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*Costumes in three important new Forstmann colors . . . Brazilian brown, Marsh green, and Tudor blue . . . now being featured by leading shops.*

You are now in a new period of distinction in dress . . . a Renaissance of innately fine clothes expressed in beautiful fabrics. You will focus your eye more sharply on quality . . . will be quick to recognize at a glance the costume that fits superbly and has an air of new elegance. And you will be impressed anew with the very important part Forstmann

Woolens have played in this return to better clothes . . . representing today as always the gracious, the becoming, the inspiring in fashions. Leading shops in the country will be glad to show you the new Forstmann Woolens, in costumes and by the yard. Forstmann Woolen Company, Passaic, New Jersey. *Sales Office:* Empire State Building, New York City.

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Select your Sterling carefully, so that it may be a permanent investment in beauty. If you choose a Towle pattern you may be sure it will please you, for Towle patterns have fine design, balance, and beautiful finish, and are open stock for many years. Write for free pictures and prices of Towle patterns or enclose 10c for new book, "How to Plan Your Wedding." Address: Towle Silversmiths, Dept. K-11, Newburyport, Mass.

**TOWLE**

*Makers of Sterling only . . .  
with unbroken craft traditions*

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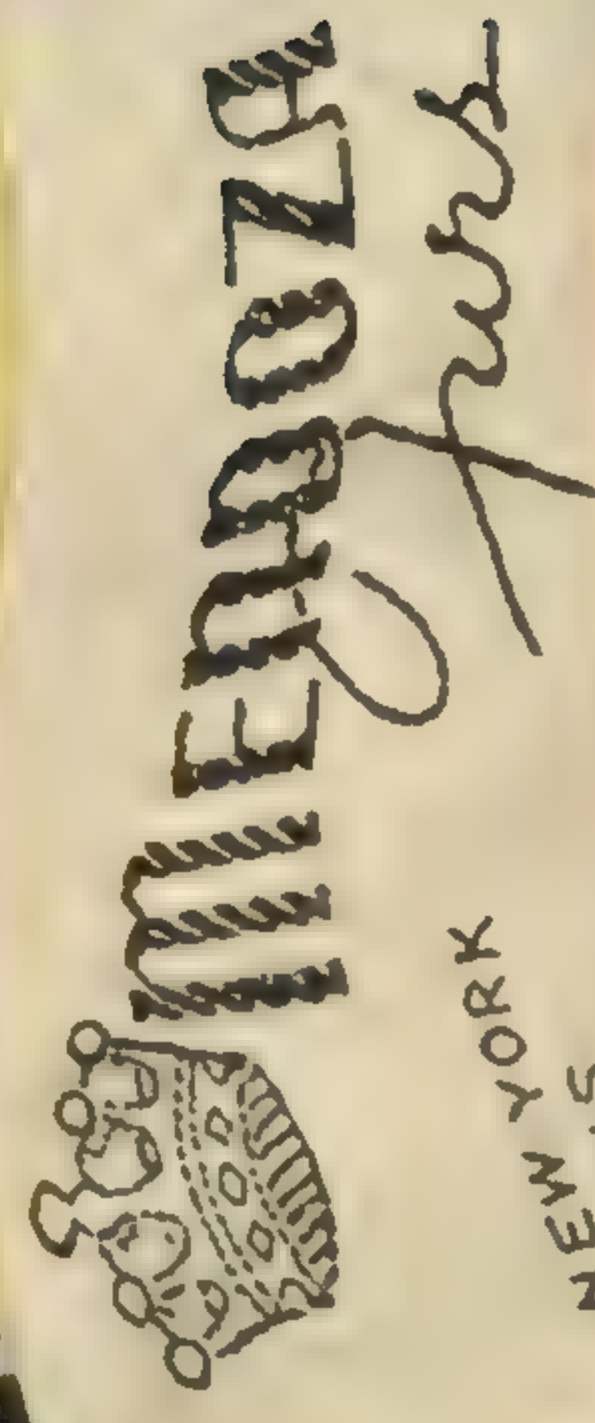


This tag marks the „

*Smart Inexpensives*  
in this year's furs

★ When you shop for furs, look for this mark. It identifies genuine Mendoza Beaver-dyed coney and Mendoza-dyed lapin. Fashion authorities list these furs first among the "*smart inexpensives*" because their rich colors are always good fashion and good taste...and because they're to be found in the best of the new silhouettes. Mendoza furs mean *double* economy for you because while low in price, they are high in wearability and their color is always fast!

COLOR GUARANTEED



Mendoza Beaver-dyed coney adds zest to the brown fur vogue.

A new fashion is launched—Mendoza grey ombré lapin.





# I·MILLER

*Élégantes de Nuit*

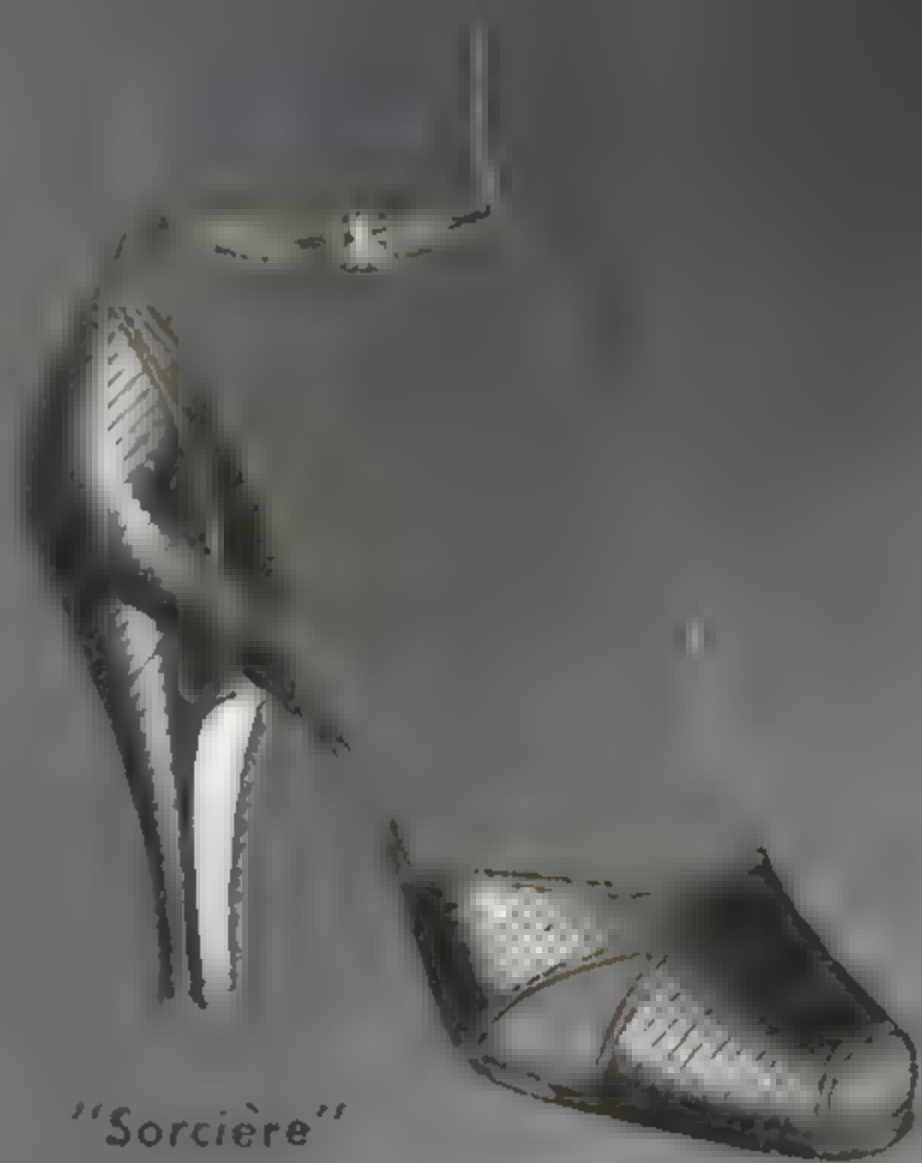


*glamorous silhouettes*

*sumptuous materials*

*gold or silver with regal colors*

*jet black with gold or silver*



Our *Élégantes de Nuit*...luxurious slippers for luxury-loving women. Keyed to this era of lavish splendor in evening fashions. Created for pulse-stirring, sybaritic creatures who scintillate in the glowing skies of afterdark entertainment.

See our superb collection of *Élégantes de Nuit* at your I. Miller dealer. Exclusively I. Miller evening bags in glorious brocades and dyeable satins. Sandal-foot hosiery in delicate shades and gossamer weights.

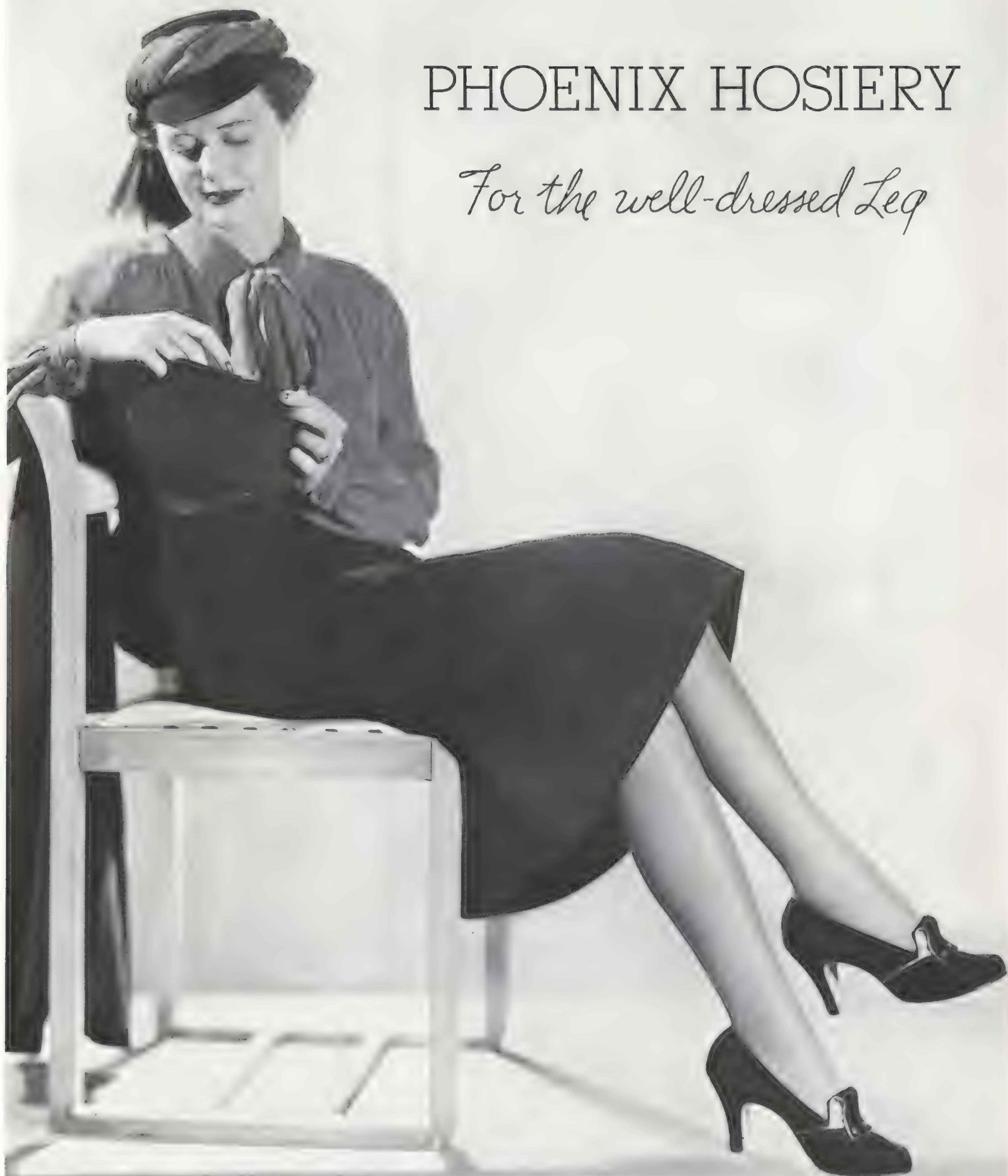


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*For the well-dressed Leg*





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EXCLUSIVE WITH LEADING



Enter...a new race of sleeved evening and dinner dresses with little sleeveless fitted jackets of glowing lame. A first fashion...and a "Fashion First" **\$35**

THE HAT is a Juliet Cap of Lyons velvet . **\$7.50**

More of the little sleeveless jackets ... this time for afternoon in contrasting crepe... beaded for glamour... and for 1937 chic. Another "Fashion Firsts" triumph **\$25**

THE HAT is an Antelope Toque with a velvet bow . **\$8.75**

Registered U. S. Pat. Office, FASHION FIRSTS, INC., 390 FIFTH AVE., N. Y.



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## STORES OF AMERICA



Applause for plaid... in a new sports coat silhouette with a flaring skirtline and double breasted closing. The lynx cushion collar is sheer flattery . . . **\$85**

THE HAT is Agnes' Postillion hat in felt with a velvet bow . . . **\$7.50**

Surrealism... as Schiaparelli interprets it in a tweed coat with "bureau drawer" pockets. The skunk collar and the high, double breasted closing add practical importance . . . **\$75**

THE HAT is a Twin Peaked Felt with visor brim **\$7.50**

Write to your local store for the new twelvepage "FASHION FIRSTS" Brochure

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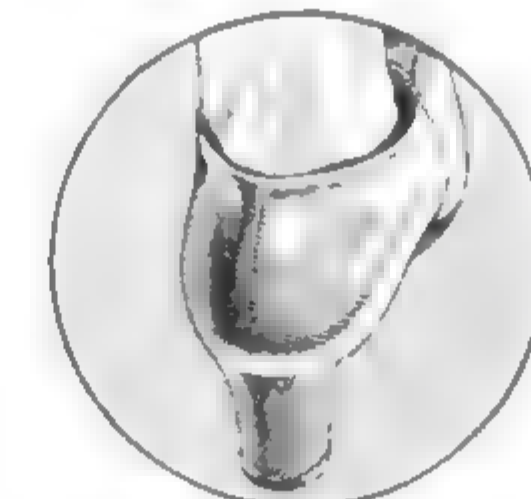
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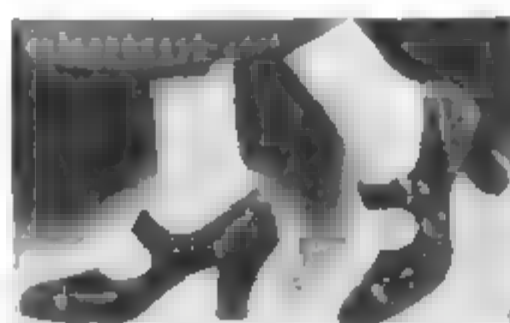
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Shopping notes: The Onesall is worn with Kneelast stockings, also by Vanity Fair, with shock-absorber "Lastex" tops. The suede shoe is "The Clinging Vine," by Shoecraft, gored with "Pleatex," the new "Lastex" shoe material. The negligee, in brilliant red velvet, by Fem Robes, is shirred with "Lastex."

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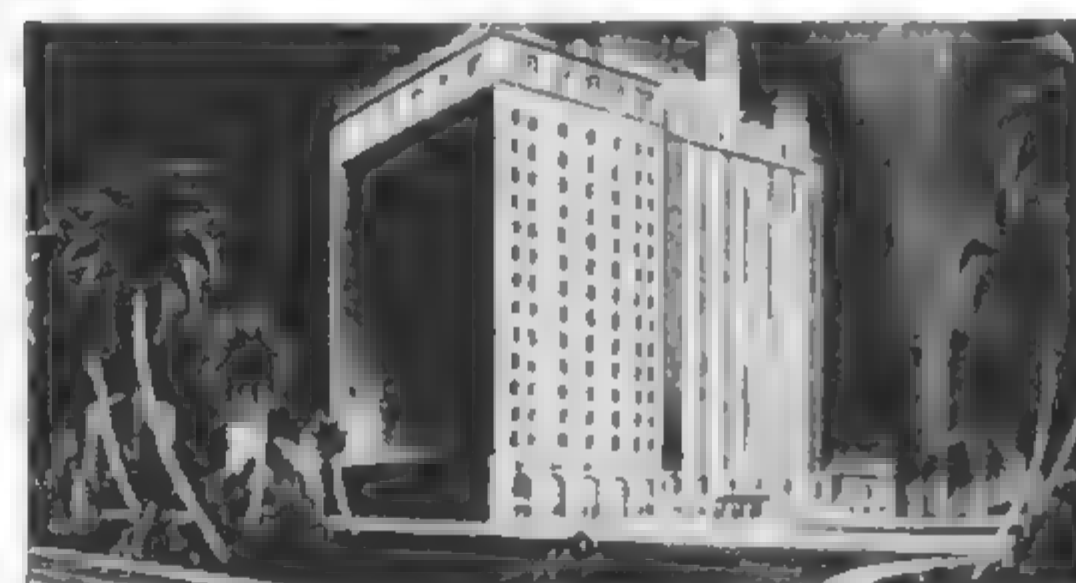
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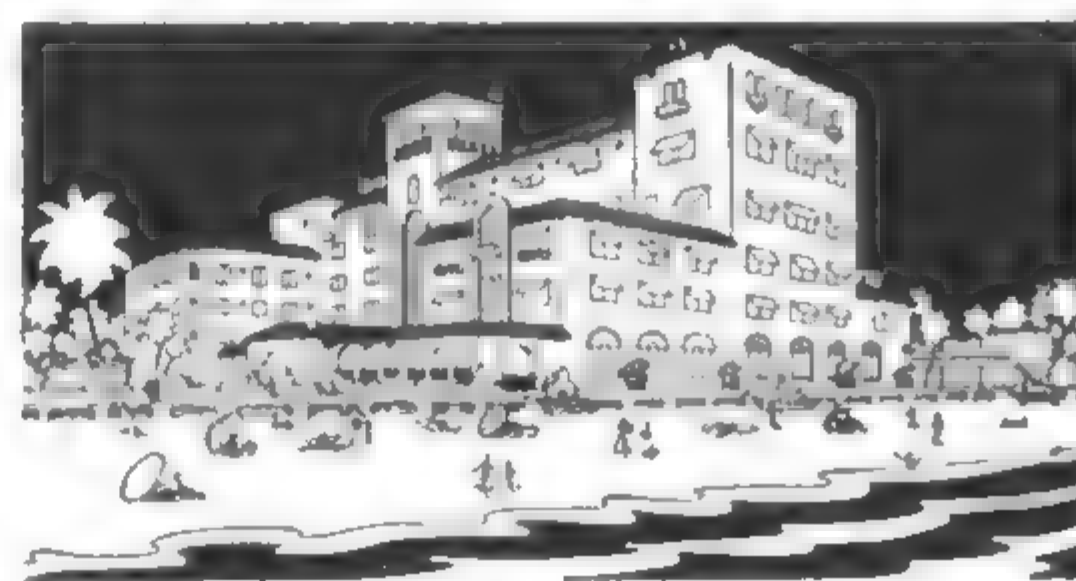
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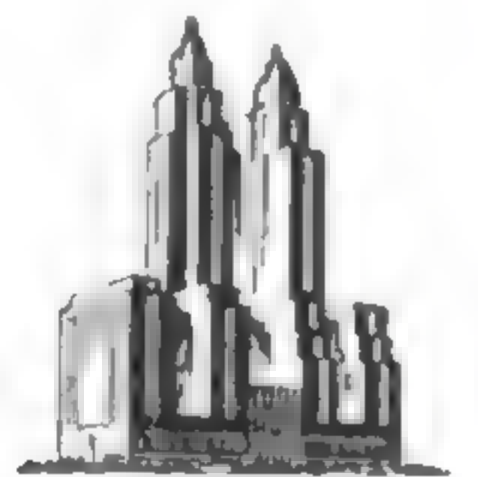
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Three fine males. Older Dogs. Finest possible condition, obedience, house, car, and leash trained. All dogs excellent character and temperament.

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**NORWEGIAN ELKHOUNDS**  
The Kennel of Five Champions offers  
Puppies Worthy to Become Champions

**VINDSVAL KENNELS**  
Box 20, Winchester, N. H.



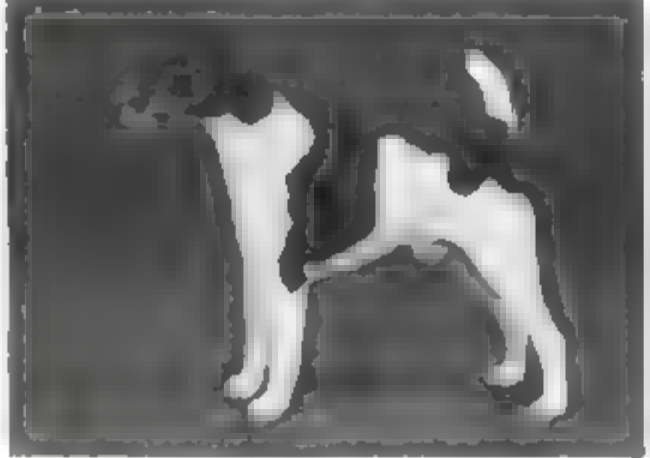
**NORWEGIAN ELKHOUNDS**

Ch. Martin of the Hollow  
A sturdy lot of showy, attractive puppies from prize-winning stock for sale at reasonable prices.

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**SMOOTH FOXTERRIERS**

Our dogs are winners at the principal shows, and they are of the good old-fashioned terrier type.



At Stud: Ch. Lad Fra Syke  
To be seen at Perry Roberts, Noroton, Conn.

For particulars address  
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Protect Your Home with a  
**SMOOTH FOXTERRIER**  
Smart, alert, easy to care for. Faithful as pals. We have some very fine puppies.

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Puppies and grown stock, either sex, for companion, exhibition or breeding purposes. Correspondence invited.

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Phone—Wakefield 3077  
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**Hetherington Kennels**  
Mr. and Mrs. T. H. Carruthers III  
Box 404, Glendale, Ohio  
WELL BRED WELL REARED  
**FOXTERRIERS**

**Wirehaired Foxterriers**  
Four male puppies, born June 23, black and tan, and white, with good dispositions. Will inoculate for distemper if desired. Order now for your children for Christmas.

**COVENTRY FARM**  
P. O. Box 244, Tel. 302, Pottstown, Pa.  
L. E. Wilson, owner

**Sealyham Terriers**




Shelterfield Somebody  
Several exceptional puppies available by the above sire

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Lamington Lodge, Whitehouse, N. J.  
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Puppies and Young Dogs  
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**SLANTACRE KENNELS**  
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Offers a few of its well known  
**SEALYHAMS**  
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**SPECIFIC QUESTIONS ON DOG SUBJECTS**  
will gladly be answered by  
**The Dog Mode of Vogue**



Wee Bit Topsy of Hollyheath, Wire, Best of Breed, Westminster, 1936. Mr. and Mrs. D. Y. Henderson

## The Foxy Little Terrier

TO so much charm and roguishness, special homage should be given, and to this end has been inaugurated the first "Foxterrier Fortnight." Sponsored by five Foxterrier Clubs, each holding its specialty show on different dates during the Fortnight, the circuit will cover five states in the Middle West and will afford to the people in these sections an opportunity to view in competition the finest Foxterrier specimens in America. If you know the fine qualities of this breed, you will undoubtedly earmark at least one of these show dates on your calendar. If you haven't experienced the delight of owning a Foxterrier, by all means attend one of these shows, and if you are at all responsive to intelligent canine expression, if you revel in clean, fine lines, if you admire a sturdy, yet well-poised little dog, beware! For the Foxterrier has all of these qualities and many more just as destructive to your dogless existence. And once you're won over to a dog of this breed, you'll be as loyal to every Foxterrier as yours will be to you.

The Foxterrier Fortnight Schedule is: November 15, American Foxterrier Club, Cleveland, Ohio; November 18, Foxterrier Club of Saint Louis, Saint Louis, Missouri; November 21 and 22, Foxterrier Breeders' Club of Chicago, Chicago, Illinois; November 24, Wire Foxterrier Club of Indiana, Indianapolis, Indiana; November 29, Foxterrier Club of Detroit, Detroit, Michigan.

Until the English language is enlarged to include another degree of superlatives, we can add little to what has already been written in praise of the Foxterrier. Therefore, deploring redundancies, we offer excerpts from the writings of Irving C. Ackerman, Foxterrier fancier and authority, who, in his book *The Wire-Haired Foxterrier*, says:



**Old English Sheepdogs of Quality**  
Bred for Type, Reared for Health  
Puppies, older stock, and champions at stud.

**CLEOPTAEGEL KENNELS**  
Miss Edna Buckingham  
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**IRISH SETTERS**  
Puppies in either sex of real type and breeding.

**Wamsutta Kennels**  
Slocum Road  
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Warren K. Read, Jr., owner

**LABRADORS**  
Noted dogs at stud

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Beautiful, Affectionate, Loyal. The best comrade for a child. Registered A.K.C. Puppies for disposal.

**COLMAN KENNELS**  
Route -6 Ridge Road  
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## OF VOGUE . . . .

"The Foxterrier, the most popular dog in the world to-day, has been truthfully titled the gentleman of terriers. Be he wire-haired or smooth-coated, the Foxterrier is the acknowledged acme of symmetry and beauty and more closely approaches physical perfection than any other breed of dog, with the possible exception of the English Foxhound.

"The saying, 'Once a Foxterrier fancier, always a Foxterrier fancier' is a truism that has held good since the beginning of the so-called dog-show movement, which took place in England late in the '50's of the last century. As far as popularity is concerned, it is sufficient to note that the wire variety of Foxterrier regularly and invariably leads all breeds in number of registrations with the English Kennel Club. At English and American dog-shows, the wire, as a rule, musters the largest entry. The same popularity attaches to this variety not only in all countries inhabited by English-speaking peoples, but likewise in every land and clime inhabited by the white race.

"There are a number of reasons for the popularity of the Foxterrier. His size enables him to be kept conveniently and cheaply in these days of flats, apartments, and high food costs. He is a smart house dog and a merry, bright, and trappy little indoor or outdoor companion for ladies, gentlemen, or children. He is always ready for a romp, a walk, or a motor ride: is a quick and alert watchdog and a destroyer of vermin, par excellence; sensible, faithful, intelligent, full of courage, yet kind and gentle. I have never been bitten by one, nor have I ever seen one deliberately bite a child. Moreover, he is hardy of constitution, easy to rear, and quickly taught anything that any breed of larger dog may be expected (Continued on page 32)

Ch. Keen Lady, a winner on the Pacific Coast. Owned by Mr. and Mrs. P. R. Brand



Ch. Hetherington Gypsy, an outstanding Wire Foxterrier from Peaceville Kennels

### Schnauzers

Young stock from winning sires, black and pepper and salt.

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Myrtle Falcon Cooper  
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### Schnauzer Puppies of the Better Class

Winalesby Kennels  
Sharon, Pa.

### MINIATURE SCHNAUZERS

Pepper and salt  
puppies of excel-  
lent bloodlines.

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Ideal family guard and companion. Outstanding pedigreed puppies from stock that produced winners at principal western shows.

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Fine studs.  
Adorable puppies from choice  
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The ideal pet and com-  
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Puppies, youngsters  
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Highly pedigreed.  
Puppies from \$50.

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Exquisite miniatures.  
Show dogs and puppies.  
Stud service.

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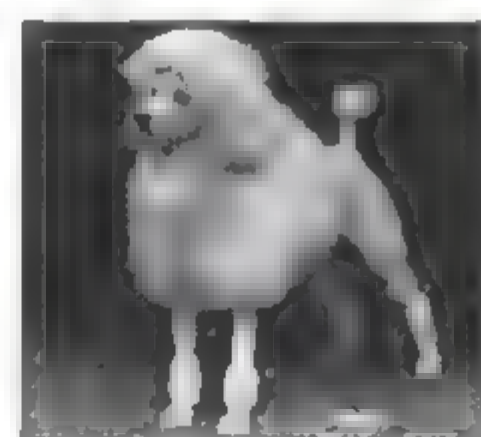
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White Poodle Puppies  
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A few excellent puppies from cham-  
pion black, brown and  
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### French Poodles

Black and brown puppies. House, ear, and  
lead broken. Trained dogs for obedience test.

At stud:

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Ch. Pillcoc Tolson d'Or (Brown) Fee \$50.  
Ch. Pillcoc Rumpelstiltskin (Black) Fee \$75.

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Devoted watch dogs

The most intelligent of four-  
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Several are real show prospects.

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Unusual pets, gentle and  
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Puppies available; also  
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by owner. Reg. A.K.C.

Laurance A. Peters  
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### Cardigan Welsh Corgi

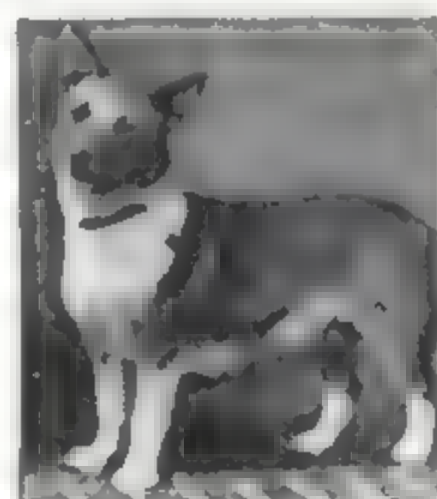
Little dogs with fox-like faces,  
ears and tail but with human  
understanding. Five new litters  
born in October. All colors, gold,  
red, brown, brindle, tri-color.

Write MRS. HENRY F. PRICE, Sec-  
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Puppies out of  
Ch. Little Madame  
by Bowhit Punter.

MERRIEDIP  
KENNELS, Reg.  
Great Barrington, Mass.



Ch. Feri—Flottenberg

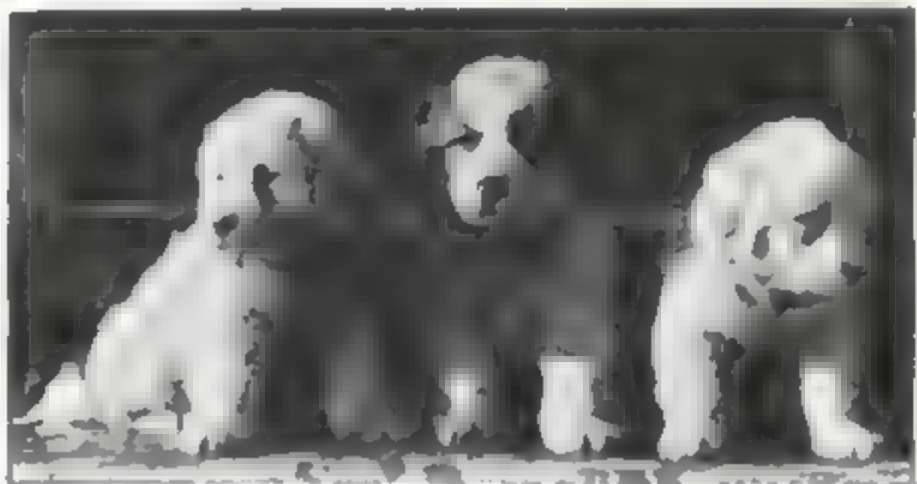
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### ELLENBERT FARM KENNELS

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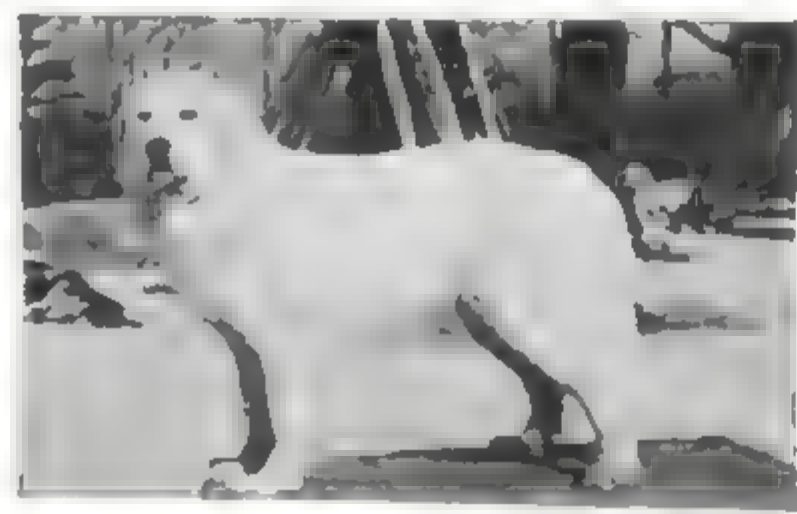


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WATCH-DOG par excellence for country estates. Ideal guardian and companion for children and adults. Outstanding puppies and grown dogs.

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A really great dog for the country, who features a sterling disposition and loyal affection for children. Beautiful sturdy specimens, raised on a farm in the Berkshire Hills.

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Puppies, youngsters and grown dogs

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Choice puppies from the cream of Germany's breeding stock usually for disposal.

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**Cocker Spaniels with Personality**

PUPPIES AND YOUNG DOGS  
Solid Colors and Black and White  
Best Blood Lines

**Dr. and Mrs. S. M. Kerron**  
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## COCKER SPANIELS

Puppies from champion stock—all colors



At Stud, Ch. Nonquitt Nobleman (solid black). Fee \$40. Nonquitt Nick O'Time (solid red). Fee \$25.

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NO LONGER need you guess which kind of worms afflict your dog—or guess which type capsule to use. Pulvex Capsules expel "all three": Tape, and Round, and Hook worms. Now you can be sure of worming your dog correctly. No gassing, gagging or harmful effects. Guaranteed. At pet, drug, dep't stores, 75c.



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# THE DOG MODE OF VOGUE



Ch. Solus Joy, outstanding show dog, owned by E. Coe Kerr



Champions, two Smooths from the kennels of Mr. and Mrs. James A. Farrell, junior

## The Foxy Little Terrier

(Continued from page 31) to do. There are Foxterrier owners throughout the world who use these apt little tikes for every conceivable purpose for which spaniel, retriever, or other hunting dog is used, be it on land or water. As a ratter and against badger, stoat, weasel, rabbit, and mole, the Foxterrier stands preeminent, and when intelligently used in conjunction with ferrets, he invariably proves himself a thoroughly reliable workman.

"Before the days of dog-shows, terriers, and particularly the wire variety, were little used as pets. They were kept because they could adequately and willingly perform the service for which they were intended and because they were strong, game, and hardy. All other points now deemed so essential were neither looked for nor bred for nor expected. The inadequate ones were put to death and were not, as to-day, retained to 'breed from' on account of their pedigrees. They had none. No puny or delicate specimens were ever permitted to transmit their defects to future generations. . . .

"The terrier derives his name from the Latin *terra*, meaning 'earth', indicating a breed of dog that burrows or goes to earth after its quarry, for the purpose of 'bolting' or unearthing it. The prefix 'fox' further (Continued on page 137)

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IT'S EASY TO TRIM  
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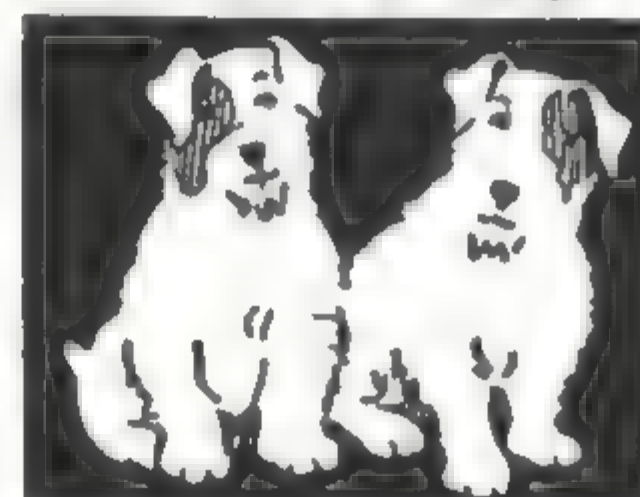
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"BATTLE CREEK HEALTH FOODS FOR DOGS"



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Because we CAN'T GULP OUR FOOD WHEN WE EAT

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WILL DO THE SAME FOR YOUR DOG  
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is nothing to complain about if you have Marco served daily. It certainly keeps me feeling grand because Marco, you know, is the delicious, balanced ration, containing kelp—the sea vegetable—that all dogs need.



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Parisian Specialties Every Day  
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Would you like, for instance, to step into old New York; to eat a delicious dinner in a Victorian setting and with Victorian leisure? Would you like to dine in a room where everything from the steins to the sauerbraten is as German as Munich itself and the guests show a musical appreciation seldom found in other sections?

Or would you prefer a restaurant as gay as the life around it? Or a feminine meal in the shopping district? Or a hearty masculine meal in still another part of town?

Would you like to go Bohemian, and eat where there is more friendliness than formality? Or have a foreign meal, with the faces of another race at the other tables? Or perhaps you would rather have elegance—in food and in the gowns of the ladies all around you. All of these places can be found right here in New York.

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An Intimate Revue

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Reservation Columbus 5-7070  
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**EL CHICO "As Spanish as Spain."** Dine & dance in an atmosphere of Old Spain. Spanish dinner \$2.00. American dinner \$1.50. Authentic Spanish Revue. New Floor Show 8:30—11:30 & 1:30 A.M. Open from 6 P.M. to 3 A.M. including Sundays. 80 Grove St. at (Sheridan Square) 7th Ave. Tel. CHelsea 2-4645. Listen to WJZ at 8 P.M. Saturdays.

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# Vogue Covers

## The fast set



• In recent months, Long Island has done a lot for the automobile. Only last July, Long Island became accessible via the Triborough Bridge—offering the first chance an island motorist has ever had to cross the East River without his mind toppling overboard. Then, every so often, a new turnpike shows up, or a motor-parkway, or a system of lanes and underpasses, with practically a separate highway for each vehicle. Like the fantastic web of road-work now being spun at Forest Hills.

On Columbus Day last, however, the automobile came into its very own at Westbury, Long Island, with the opening of the new Roosevelt Raceway. It was the Inaugural Race for the George Vanderbilt Cup, a sporting chalice that revives the traditions of the old Vanderbilt Cup—a W. K. Vanderbilt one—last coveted in 1910. Henceforth, every Columbus Day will witness the same mighty meeting of the world's speed-demons, dedicated to conquest and cheered by such eminent box-holders as William K. Vanderbilt, George Vanderbilt, Mrs. Payne Whitney, and Mrs. Frank M. Gould. In July of each year, there will be another great race, but one restricted in its line-up to American demons.

The Raceway itself, which lots of people will want to visit under the slower circumstances of non-race days, is located inside the right angle of Whaleneck Avenue and Old Country Road, Westbury. Along the hypotenuse of the triangle, the four-mile course is flanked by Grandstands A,

B, and C, plus Club-house. The course, over which the world's richest automobile race will be annually run, has sixteen long- and short-radius turns, and twelve straightaways. But perhaps its most revolutionary feature is that, on account of its careful lay-out over flat terrain, every spectator will be visible at all times to every driver.

## Supporting the Met



• If you were one of the people who went to the reception and the dress rehearsal at the Metropolitan last season, you probably won't have to be urged to join the Opera Guild

again this year. The Sunday-night party—when the stars performed informally with a supper up-stairs and most of the important figures of the musical world milling about the tables—and the opportunity of going to an eleven-o'clock-in-the-morning rehearsal of "Fidelio" with Flagstad were only two reasons why the Guild made such an enormous success with its drive last year. The Guild was able to pay the Box-Office \$50,000 for season subscriptions, coupons, single seats, and subscriptions for the Wagner Cycle. It even set aside \$5,000 for some special operatic activity during the coming season. In case you do not know about the Guild, we should tell you that it is a membership organization designed to bring music-lovers and the Opera management into closer contact and to create greater interest in opera. It has a very distinguished group on its Board of Directors, and the following active officers:

Mrs. August Belmont, Chairman  
Mrs. Myron C. Taylor, Vice-Chairman  
Mrs. Herbert Witherspoon, Secretary  
Mr. Harvey D. Gibson, Treasurer  
Mrs. Joseph B. Long, Assistant Treasurer

There are three types of memberships again this year, but they include all sorts of new privileges.

### SUSTAINING MEMBERSHIP

(1) One seat for the Dress Rehearsal.

(2) One admission to the Reception, or whatever event is planned in lieu of that privilege.

(3) One copy of the Opera Guild "Primer"—a pamphlet giving the story of each opera in the current year's repertory and a short biographical sketch of the composer, a brief history of the Metropolitan, a bibliography for future study, and a list of phonograph recordings.

(4) One copy of "The Met"—the Opera Guild bulletin, which will be mailed each week to members, with news of the opera by word and picture. It will contain the announcement of the following week's reper-

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# the town

tory before it appears in the daily papers. This gives members an opportunity to send in requests for seats before the general public.

(5) The purchase of opera ticket coupon books in any amount.

(6) Ticket reservation and purchase service through Guild headquarters, found particularly useful to out-of-town members.

## CONTRIBUTING MEMBERSHIP

(1) Two orchestra seats for any one opera performance; or one seat for any two performances.

(2) Two seats for the Dress Rehearsal.

(3) Two admissions to the Reception, or whatever event is planned in lieu of that privilege.

(4) One copy of the Opera Guild "Primer"—(described under SUSTAINING MEMBERSHIP).

(5) One copy of the "The Met," the Opera Guild bulletin—(described under SUSTAINING MEMBERSHIP).

(6) The purchase of opera ticket coupon books in any amount.

(7) Ticket reservation and purchase service.

## DONOR MEMBERSHIP

Established as a new classification for those friends who feel that the Guild should be supported financially over and above the sums that are available from other types of Guild membership, in order that the Guild may be in a position to assist the opera management in productions or other enterprises that the regular budget may not be able to include. A Donor Member is entitled to all of the privileges listed under CONTRIBUTING MEMBERSHIP, and, in addition, he will receive two admissions to special Guild activities of any nature that may be created during the season.

## Art on tour



• If you have always longed to own a Kuniyoshi, a Reginald Marsh, or a John Sloan, you may now buy an extraordinary colored reproduction of the work of any of them for around \$5. An organization called Living American Art, Inc., has launched a new scheme with exhibitions in two hundred and twenty-five cities throughout the country. According to Margaret Van Doren, secretary, twelve paintings by American artists have been selected for the first group to be released. The organization expects to put out forty-eight each year. Royalties are to be paid to the artists represented, regardless of the present ownership of the pictures. This seems a practical way of widening the interest in our own painters. At the moment, you can see any of the following pictures at the Living American Art office, 55 Fifth Avenue:

Peggy Bacon—"The Nosegay"  
Aaron Bohrod—"Landscape Near Chicago"  
Louis Bouché—"Stamford Harbor"  
William J. Glackens—"Beach at Annisquam"  
William Gropper—"The Senate"  
George Grosz—"Central Park"  
Yasuo Kuniyoshi—"Japanese Toy Tiger and Odd Objects"  
Kico Lebrun—"Anna"  
Reginald Marsh—"High Yaller"  
John Sloan—"Sunday, Women Drying Their Hair"  
Raphael Soyer—"Flower Vendor"  
Guy Pène Du Bois—"Paris Café, Morning"

## Five centuries of German art

• For the first time in this country, you will be able—if you journey to the Pennsylvania Museum of Art in Philadelphia—to view a really comprehensive and magnificent survey of German Art. And well worth the trip, it is, too. For the great museums of Germany have sent to us some of their most prized masterpieces—both of the older masters and those of eighteenth- and nineteenth-century artists. In Philadelphia, you can feast your eyes on Lochner's "Madonna in the Rose Arbor," or Hans Thoma's "Black Forest Landscape," or "The Master of the Life of Mary" and "The Master of the Ursula Legend" (the last two have never been shown in America before). Or you can become more familiar with the modern German artists—Graf, Tischbein, C. D. Friedrich, J. A. Koch, Richter, Spitzweg, and Schwind.

These paintings and drawings and water-colours were chosen not only to represent the art of the period from the fifteenth century to the close of the nineteenth century, but to demonstrate the distinctive characteristics of German art. The sponsors of this pioneer (Continued on page 36)



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## VOGUE COVERS THE TOWN

(Continued from page 35) exhibition are The Oberlaender Trust and Carl Schurz Memorial Foundation, and it would seem to me that we owe these organizations a debt of gratitude for bringing such a distinctive group of masterpieces to this country.

### Last call

• In this issue, we publish the first of the series of six quizzes in the Prix de Paris contest open to college seniors. We have already given you a thorough introduction to this contest, in which we take such a maternal pride; we have long extolled its virtues, and we really can't find any vices. This time, however, we will restrain ourselves from again waxing lyric on the subject and merely tell you college seniors to sit down with the two October issues of Vogue and a copy of the quiz, plunge in, and stick to it—we wish you all luck! You will find it on page 144.

### The Emmet exhibition

• Beginning next week, the Arden Gallery will have, not a one-man show, but a one-family show, for the benefit of the Art Workers' Club; an exhibition of paintings and drawings by the Emmet family, artists through five generations. The first-generation artist, and the founder of the whole artistic tradition, was Elizabeth Emmet, daughter of Thomas Addis Emmet, the exiled Irish patriot, who brought his family to this country in 1804. Elizabeth Emmet's only means of studying painting was to go into her friends' attics and pull out their pictures by Copley, Gilbert Stuart, and other American masters, who were at that time considered too *démodé* to be hung. Her

portrait of her mother, Jane Patten Emmet, from whom all the New York family of Emmets is descended, will be in the Arden show, as will her portrait of her husband, William LeRoy.

The second generation of artists will be represented by Julia Pier-son Emmet (Mrs. William J. Emmet). The third generation by her three daughters, Rosina Emmet Sherwood, A. N. A., Lydia Field Emmet, N. A., and Jane Emmet de Glehn, and their first cousins—Ellen Emmet Rand, N. A., and Leslie Emmet. From these five contemporary portrait-painters will be recruited the largest and perhaps the most distinguished group of paintings in the exhibition.

In the fourth-generation category, there will be paintings and drawings by the late Elizabeth Emmet Morgan, and her cousin, Rosamond Sherwood; also paintings and drawings by Mrs. William T. Emmet, the former Lily Cushing; a painting by Mrs. Nicholas Biddle, junior; and sculptures by Mrs. Willard S. Simpkins (Jane Lapsley).

In this exhibition, the only fifth-generation representative of the Emmet heritage is Julia Townsend—a granddaughter of Rosina Emmet Sherwood—who will show a group of sculptures, in splendid isolation.

### Opportunity



• If you have been harbouring a suppressed desire to sing, really sing (whether you can or not), now is your golden opportunity for self-expression. All you need to do is to go to the

Community Sing, inaugurated by the Gillette people on Sunday evening, September 6, at the Columbia Radio Playhouse in West Forty-Fifth Street, as part of a WABC national broadcast. The only requisite for admission to these weekly *Sangfests* is a yen for lusty, unabashed song—and a thousand strong, the "Community" arrives each week.

The reason thereof is simple. Mr. Milquetoast plucks up courage in the anonymous darkness of the studio. His uncertain tenor is bolstered by a thousand fellow voices and blended somehow against the background of Andy Santella's orchestra. And he sings. He enjoys himself thoroughly. In fact, he comes at 9:30 and stays until after 11:00. Properly warmed up, à la singing-school manner, under the direction of red-headed Wendall Hall (and his guitar), he roars through one after another of the old favourites, flagging memory jogged by the lyrics flashed on the screen. Incidental interruptions are the Happiness Boys, Billy Jones and Ernie Hare, and Milton Berle, the comedian. But the humble layman is the real lord of the air-waves.



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# VOGUE COVERS THE TOWN

## Things to come

• If you think a World's Fair can just be tossed off in a month or two, you must be wondering what the New York World's Fair of 1939 is doing these days of 1936 up in the barracks in the Empire State Building. What's more, those in charge have been at it for over a year now. Let us assure you, this Fair is going to be well-planned. They're not sitting back and waiting for 1939 to sneak up on them before they get to work. We've been in their offices—and a workinger crowd we haven't seen in a long time. If New York is to have a Fair, it will have to be done on a tremendous scale.

The grounds alone, covering one thousand two hundred and sixteen acres of Flushing Meadows (as contrasted to Chicago's four hundred and twenty-eight acres), are three and a half miles long and a mile wide. They're grading it off now, and will be on into 1937. In another year or so will be completed the mile-long lagoon. The Grounds will be transformed into a permanent park after the Fair is over.

We were allowed to see a marvellous schedule chart—each project marked off with neat rectangles indicating the very time it is to start and when it will be completed. It's all an excellent example of orderly planning. The World's Fair offices are full of busy people without the usual frantic buzzing. Every one seems so purposeful—as though he were part of some Cosmic Plan.

The Board of Design, made up of seven leading architects, has the upper hand all the way through. This will mean that the Fair is to be done in a thoroughly scientific manner. They're going to be very fussy, to safeguard the carrying out of the theme—every building must harmonize in architecture and the display of its exhibit. The buildings will be arranged geometrically—so that you won't find yourself in the Norwegian Nook when you were really headed for the African Arcade.

All construction work will be done early in 1939, in order to allow plenty of time for exhibitors to set up the elaborate displays that are expected.

So New York is sponsoring its own World's Fair. European countries are already enthusiastic. The Fair has hit an all-time record for fine planning. It's a very good reason for staying in this country the summer of 1939.

## Janet's rejuvenated

• You probably know all about Janet of France and her onion soup, over at 237 West Fifty-Second Street. You have undoubtedly eaten her excellent dinners, with such specialties as chicken in sherry, served in the cosily crowded bar, or gone through the inviting kitchen, to the garden with the

famous tin roof. And surely you have heard Janet sing! But did you know that Janet has redecorated the second floor of her restaurant, all in bright pink and sketches according to Janet's own Continental taste and humour? We wouldn't think of telling you about them; you'll have to go and see them for yourself. Go for lunch or dinner and supper, but especially for dinner or supper when Janet herself will sing for you and Adolph, her partner, will be on hand as bartender and host—among several other things.

## Longchamps-by-the-Met



• The Longchamps people are a race we can't keep up with. Again they've done it, opening the tenth restaurant in their chain on October first, on the west side of Broadway, at Forty-First Street. Metropolitan opera-goers will realize instantly what this means: an "Opera" Longchamps, where golden-horseshoers will dine in time for "Tristan," and where Tristan himself (Lauritz Melchior) will probably take Isolde for a snack after the *Liebestod*.

"Leit-motified to the tune of Little Old New York," the new restaurant will include a Knickerbocker Room, some murals depicting the city's past, and portraits of outstanding New York citizens. Not to mention a stream-leitmotified room, in blue and white, with bridges, steamships, and the aircraft of to-day and to-morrow scooting around the walls.

The new Longchamps' realest claim to fame, however, should arise out of its unique "operatic" character. It isn't just that the management hopes the (Continued on page 38)



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## VOGUE COVERS THE TOWN

(Continued from page 37) singers and musicians will become their fast-friend patrons; the singers and musicians will have to, because they're going to be named after by lots of special cocktails and because they will all sit together at a special, reserved *Stammtisch*—after the distinguishing custom of opera-restaurants in Europe.

### West Side dining



• When you see a long queue of people waiting in the foyer of a restaurant for tables—the food within must be good! Which is precisely the situation at Jane

Davies, 145 West Fifty-Fifth Street. Here is a pleasant, unpretentious restaurant (decidedly not a tea-room, because its portions and patrons are more masculine than feminine) that concentrates all of its efforts on serving excellent food at moderate prices. Food such as superior corn bread, succulent flank steak, Southern fried chicken, at prices that range from about fifty to seventy-five cents for lunch, and from about one dollar to one dollar and a quarter, for dinner. Our advice is to go early, so that you, too, won't be outside looking in!

### Football facts



• Practically every Sunday afternoon from October on, there's a professional football game at the Polo Grounds. And let us tell you, if you like football for its own sake—minus the glamour of college-cheering sections and flannelled bands, but plus two teams of top-notch players—these games are your dish. They start at about two o'clock (check with the newspapers for each

game), and, until about four-thirty, you are eye-witness to some of the cleverest plays and best team-work in the game. The Polo Grounds, incidentally, is the home gridiron for the New York Giants, whose schedule of remaining home games is the following:

October 25—Philadelphia Eagles  
 November 1—Detroit Lions  
 November 8—Chicago Bears  
 November 22—Green Bay Packers  
 December 6—Boston Redskins

### Venice on Thirteenth Street

• If you are one of the many people who like an Italian dinner, you'd better reach for your hat and go right down to Little Venice on West Thirteenth Street. The dinner there has all the dishes that made Italy famous, done to perfection. The *anti-pasto* has as much variety as Swedish *smörgåsbord*, the *minestrone* is delicious, the spaghetti and ravioli are pretty special, and the veal cutlet à la Little Venice has an elegant sauce that you really should look into. Moreover, it's all served in the garden—enclosed for the winter, but with the trees growing right through the glass roof and making you feel as *al fresco* as anything. There is also a bar, newly enlarged and decorated with some extremely effective photo-murals of Venice. And Henry himself, the proprietor, is a most efficient host.

### Ritz Revue

• The traffic on East Forty-Sixth is going to be more crowded than ever this winter. For the Crystal Room at the Ritz-Carlton has been transformed into a garden decorated by Clarke Robinson, the stage designer, with mirrors and a star-lit ceiling. There is, also, a Continental Revue.

This is pretty revolutionary news—the famous stairs to the Crystal Room having always led to something much more sedate than a floor show. And this revue is something very special, with every act "imported." Just to show you, here is the program.

Un Peu de Musique  
 Glen Pope (Trickster)  
 Les Yeux des Femmes  
 Park and Clifford (Acrobatics)  
 Frivolités Parisiennes  
 Afrique (Impersonator)  
 Un Jeu de Danse

There are two orchestras and two shows, one at dinner and one at supper after the theatre. Altogether, it's one of the "Musts" if you like to feel that you get around.

### Graphic detail

• American book-printing will take a giant-step forward with the opening of the New York Times National Book Fair at Rockefeller Center on November 5. Sixty-four publishers of New York, Boston, Philadelphia, Chicago, and Indianapolis will be represented—and as many more as a putting-together of committee heads can fit into the mezzanine at Rockefeller Center. The committee is also cudgeling the collective brains in an

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# VOGUE COVERS THE TOWN

effort to arrange displays and events of an artful and seductive variety. Salons devoted to general displays on the art of book-making will alternate with the booths of the individual publishers. The perplexed parent will be drawn as by a magnet to the Children's Room, which will harbour an authoritative selection of literature for the young mind. There'll also be a Model Book-Shop, a Sports Room, a Model Home Library, and, for the mechanically-minded, a complete exposition of the wheels that go 'round in the processes of book-manufacturing. Extra-special added attraction will be the Book Fair auditorium, where afternoon and evening will appear the literary lions of the day and other speakers. (Mornings at the Book Fair, incidentally, are to be reserved for school children. Also, special accommodations at the auditorium programs will be arranged by the Times for the literary and book sections of metropolitan women's clubs.)

The Book Fair is being conducted under the joint auspices of the Times and the Book Publishers Association, who seem to have arrived at the joint decision that America is now of age in a literary way. And they hope that the fifteen days of the Fair will help to awaken public interest in that vital fact. Shades of Parson Weems and the journeyman printer!

## Russian splendour

• General Lodijensky has reopened the Russian Eagle in the Sherry-Netherland, and we would like to say so in capital letters. For the Russian Eagle is one of our favourite spots. We like the room, which has atmosphere and richness and a sort of baroque elegance that is our idea of what a Russian room ought to have (though we will have to admit never having been to Russia). We also like the entertainment, with its excellent orchestra for dancing, its various Russian acts, and particularly with Raphael, whose playing on the diminutive concertina is one of the things we never expect to have enough of. And we like the food, from the Buffet Russe served with vodka, straight through the borsch and the Bœuf Straganoff and fruit in kirsch.

There is tea-dancing, as well as dancing through the evening, at the Russian Eagle, and General Lodijensky has added an adjoining cocktail lounge, which has a sort of baronial-hall elegance and will have special *thé dansants* on Sundays. And if you want to have your fortune told, Gul-Ba-Har, the psychic-palmist, is there to read your hand.

## Town gossip

• A million dollars' worth of emeralds will be on view in the exhibition arranged by Marcus, the jeweller, opening on November 9, with all sorts of emeralds—from rough uncut ones to a historical piece once owned by the Empress Josephine. . . . Director Barbirolli opens

the Philharmonic season at Carnegie Hall on November 5. . . . Sam Piza runs his successful concert series at the Ambassador this year. The first will be held on Thursday afternoon, November 19. . . . A prominent speaker will talk at the Contemporary Art meeting when the "Painting of the Month" season opens on November 5 at the St. Regis. . . . Pertinax (André Geraud) discusses the Political Outlook in Europe at The League of Political Education, at The Town Hall on November 9. . . . All during November, the remarkable Renoir Since 1900 exhibition continues at the Durand-Ruel Gallery. . . . This year's Beaux-Arts Ball is to be at the Astor Hotel on the night of December 4 and will be a "Fête de Rayon Fantastique." . . . The Maissonette Russe at the St. Regis has opened its doors again to its followers, who flock in numbers. The room, redone by Mrs. Cameron Tiffany, has the same intimacy, and that feeling of verve that Russians manage to create. There are a fine dancing Russian who balances knives while he twirls; a debonair gentleman, known as Indefatigable Charlie, fresh from London triumphs, who invites you to join in his songs; and the orchestra leader who steps out of his rôle to play enchanting solos on his violin, even on one string of it. It is a place to mark with a star on your list for dinner or supper when you want pleasant atmosphere minus razzle-dazzle. . . . At Café Trouville (Tony's to us) these evenings, you will find two young men singing and playing the piano in such a fashion that you think maybe they just dropped in for a drink themselves. They are Jimmy Ashley and Pat Hayef, and their repertoire is exceeded only by their bland fashion of delivery. (Ask for the song about business.) Prediction: You will hear more about these two, if you haven't begun to already.

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## DECORATOR'S LOG

MRS. Barber Larocque, of the new St. James's Galleries on Fifty-Third Street, has just converted an old schoolhouse on the estate of a client into a guest-house. With the increase of year-around week-ending, these small houses are much in demand, since the heating of a large house for a winter week-end is something of a problem. Mrs. Larocque's conversion of this house keeps much of its original character. The wainscot and trim are of pine, and bunks are built in, end to end. A wall-paper with blue oak leaves on a white ground has been given an apricot glaze and a high, glossy finish, and the ceiling is in pale blue. Pine furniture from the Carolina hills and three rag rugs with a cut pile surface keep the essential simplicity of the original schoolhouse. What used to be the cloak-room is now equipped as a kitchen, with a striped, slanting ceiling and an appropriately rustic wall-paper patterned with roosters. The colours used are marigold-oranges and yellows in inexpensive, but effective fabrics.

In another house, there is a white-walled dining-room with vast windows twelve feet high. Mrs. Larocque has hung these with turquoise-blue gauze curtains, which fall to the floor. The overcurtains are of a blue chintz covered with beige and white roses and blue-green leaves and edged with a wide openwork braid in blue-and-white. The eighteenth-century mahogany chair-seats are covered with striped silk in blue, turquoise, and yellow. Portraits of the children of the family, dressed in blue velvet, line the walls.

The St. James's Galleries have interspersed their collection of English antiques with collections of modern porcelain and pottery figurines. Only here will you find the beautifully modelled figurines of dogs by Aline Ellis, and the modern Worcester birds, English and American, by Dorothy Doughty. And by way of diversion, here are the original pottery figures by William Ruscoe, as small in scale as they are amusing. They are only four or five inches high, and almost without colour except for adroit touches of black, and the subjects are most happy caricatures of people—a Wine Butler, an Old Maid, an Eminent Victorian. The Galleries plan a special exhibition in November of figurines by various artists.

• Enormous lamps of antique-gilded plaster with severe vellum shades are James Pendleton's addition to the season. These are so large that they can stand directly on the floor or on very low tables, producing a low light that is dramatic in effect and vastly becoming. Mr. Pendleton has a pair of superb gold-mirrored and painted obelisks about two feet high, each topped with a plaster ball and mounted on a blue-mirrored base. The lightly drawn signs of the zodiac, which appear all over the surface, are done in black, grey, and white, and part of the pattern appears on the surface of the glass, so that there are diverting double reflections. These could only have originated in Paris, and Mr. Pendleton is following Paris, too, in reviving bright gilt on chair and sofa frames. One pair of Louis XV. chairs is treated with the brightest gold-leaf and covered, to great effect, with pale blue satin.

You must see his large square coffee-table only eight inches high; it is finished in the finest eggshell lacquer with touches of gilt. This finish will not be available in subsequent copies,

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## DECORATOR'S LOG

since only the French know the trick, but it is used in another piece, a modern commode with lacquered top and sides designed to set off its two doors of old black Coromandel lacquer.

• In a country house in Connecticut, McMillen, Inc., has just finished the decoration of a living-porch, substituting for curtains a series of screen-like shutters with shuttered valances above. Three brilliantly coloured murals by James Reynolds show the gipsies, horses, and houses of Galway, and it was in the grey skies of these paintings that the wall colour was found. Chartreuse sofas carry out the colour of the foreground, and pale grey leather has been used on the chairs. The furniture has been treated first with black stain, then sand-blasted and rubbed with white, to emphasize the marking of the wood. On the black floor, small grey goatskin rugs have been laid, and the simple mantelpiece is of black marble.

In the dining-room of a Florida house, McMillen has used white and gold grass-cloth for the walls, a neglected wall fabric that gives a surprisingly modern look to the room. The curtains are of a modern fabric—white with hand-woven horizontal stripes. The table and the tops of the baroque white plaster console tables are of white holly, on a very simply designed rug in whites and greys. The only colour is found in the chairs, of Venetian-Queen Anne design; these are painted soft turquoise-blue. In this same house, the walls of the living-room have been painted pale blue. Here, white plaster wall-lights are modelled in palm and shell forms, and the glazed chintz curtains are patterned with large scrolls, birds, and flower-filled urns in soft colours against a cream ground. The chimney-breast has been solidly mirrored, and, against a white-and-blue carpet, painted furniture is covered with old, delicately toned silks.

• ITEMS ABOUT TOWN: Mrs. C. B.'s curtains of plain lemon-yellow glazed chintz thickly padded throughout and quilted all over in a latticed pattern rather large in scale. These are accents in a room with panelled walls painted a deep blue-grey, with cream-painted chairs covered with a chintz patterned in blue-grey, white, soft green, and yellow.

The black and gold lacquered Regency commode in Josephine Howell's Fifty-Seventh Street shop. It is six feet long, and the very shallow curve of the front is divided by supports carved with quivers and arrows in black and gilt. The doors are panelled with gilt wirework, and the top is beautifully grained rosewood.

The ingenious mirror designed by Franklin Hughes for the new shop of Willhouse, Inc., in Forty-Seventh Street. It is built on an adjustable angle to reflect every side, and a perfect back view of the figure is reflected in a second mirror on an adjoining wall. Although Willhouse, Inc., is a shop for men, this invention will find its way into feminine dressing-rooms, for it is vastly better than a triple mirror. And in the lounge of this shop, you will see Mr. Hughes' hunting-horn lamps of the brightest brass, with shallow brass shades. You don't need a hunting-lodge for these, because they have a more modern-functional look than most specially designed modern lamps.

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# SOCIETY

## BIRTHS

### NEW YORK

**Balding**—On September 23, to Mr. and Mrs. Gerald Matthews Balding (Eleanor S. Hoagland), a son, Gerald Barnard Balding.

**Chapman**—On September 30, to Mr. and Mrs. Daniel K. Chapman (Carroll H. Ferguson), a son.

**Hough**—On September 16, in Columbus, Ohio, to Mr. and Mrs. John Newbold Hough (Eleanor F. Sloan), a son, Jonathan Sloan Hough.

**Payne**—On September 22, to Mr. and Mrs. John A. Payne (Elizabeth Kennedy Downes), of East Norwich, Long Island, a son.

### BALTIMORE

**Willingham**—On September 19, in New London, Connecticut, to Lieutenant S. David Willingham, U. S. N., and Mrs. Willingham (Margarita Bonzano Harris), a son, David Geary Willingham.

### CHARLESTON, WEST VIRGINIA

**Altizer**—On September 13, to Mr. and Mrs. Jackson D. Altizer, a daughter, Helen Greetham Altizer.

### FALL RIVER

**Phillipi**—On September 9, to Mr. and Mrs. Alexander M. Phillipi (Elizabeth Truesdale), twins, a son and a daughter, Alexander M. Phillipi, junior, and Jane Elizabeth Phillipi.

### HOUSTON

**Michaux**—On September 2, to Mr. and Mrs. Frank Watkins Michaux, junior (Retta Hazlip), a son, Frank Watkins Michaux, third.

**Myer**—On August 8, to Mr. and Mrs. Sterling Myer, junior (Kate Calder), a son, Sterling Myer, third.

### LINCOLN, NEBRASKA

**Weaver**—On September 3, to Mr. and Mrs. Arthur J. Weaver (Harriet Walt), a son, Arthur Lawrence Weaver.

### PARKERSBURG, WEST VIRGINIA

**Welch**—On August 26, to Mr. and Mrs. Gilbert Welch (Mary Ellen Bukey), a daughter, Emily Bukey Welch.

### SAINT JOSEPH, MISSOURI

**Burnes**—On September 21, to Mr. and Mrs. Calvin Carr Burnes (Marjory Cox), a son, Calvin Carr Burnes, junior.

**LaBrunerie**—On September 13, to Mr. and Mrs. Walker LaBrunerie (Katherine Conley), a son, Fernand LaBrunerie.

**Mauze**—On September 16, to Dr. George Mauze and Mrs. Mauze (Elsie Brown), a son, Jean Mauze.

### TORONTO

**Deacon**—On September 13, to Mr. and Mrs. Thomas R. Deacon (Dorothy Magee), a son.

**Dunlap**—On September 15, to Mr. and Mrs. David Moffatt Dunlap (Peggy Gunn), a daughter.

## WEDDINGS

### NEW YORK

**Allen-Pell**—On October 1, in Paris, France, Mr. Julian B. L. Allen, son of Mr. and Mrs. Frederick Hobbes Allen, of Pelham Manor, New York, and Newport, Rhode Island, and Mrs. Harding Pell, daughter of the late Mr. and Mrs. William P. G. Harding.

**Collier-Thompson**—On September 10, in Saint Andrew's Cathedral, Honolulu, Hawaiian Islands, Mr. Samuel Carnes Collier, son of Mr. and Mrs. Barron Collier, of New York and Pocantico Hills, New York, and Miss Dixie Thompson, daughter of Mr. and Mrs. Frank E. Thompson, of Honolulu.

**Dana-Young**—On September 1, in Millburn, New Jersey, Mr. Malcolm Boyd Dana, son of Dr. Malcolm Dana and Mrs. Dana, of New Haven, Connecticut, and Charles City, Iowa, and Miss Martha Hurlbut Young, daughter of Mr. and Mrs. Mason Young, of Millburn.

**Doubleday-Ballard**—On September 3, in Ridgefield, Connecticut, Mr. James M. Doubleday, son of Mr. George Doubleday, of "Westmoreland," Ridgefield, and Miss Elizabeth G. Ballard, daughter of Mr. and Mrs. Edward L. Ballard, of New York and Ridgefield.

**Fonda-Brokaw**—On September 16, in Christ Church, New York, Mr. Henry Jaynes Fonda, of Hollywood, California, son of the late Mr. and Mrs. William Jaynes Fonda, of Omaha, Nebraska, and Mrs. George Tuttle Brokaw, daughter of Mr. and Mrs. Eugene Ford Seymour, of New York and Fairhaven, Massachusetts.

**Gorsline-Perkins**—On September 26, in Saint Mark's Church, New Canaan, Connecticut, Mr. Douglas Warner Gorsline, son of Mr. and Mrs. William H. Gorsline, of Rochester, New York, and Miss Elizabeth Evarts Perkins, daughter of Mr. and Mrs. Maxwell Evarts Perkins, of New York and New Canaan.

**Holmes-Alcott**—On September 22, in the First Presbyterian Church, Ridge-wood, New Jersey, Mr. Jay Holmes, son of Mrs. Christian R. Holmes, of New York and "The Chimneys," Sands Point, Long Island, and Miss Jane Alcott, daughter of Mr. and Mrs. Clarence F. Alcott, of New York and Easthampton, Long Island.

**Holt-Coleman**—On September 19, in the Church of the Mediator, Chicago, Illinois, Mr. George Chandler Holt, son of Dr. Hamilton Holt, and Miss Rebecca Ann Coleman, daughter of Mr. and Mrs. B. R. Coleman, of Chicago and Winter Park, Florida.

**Howell-Noyes**—On September 13, in the rectory of the Paulist Fathers, New York, Mr. H. Wardwell Howell, son of the Reverend Dr. Alleyne C. Howell and Mrs. Howell, of New York and Springfield Centre, New York, and Miss Margaret Grant Noyes, daughter of Mr. and Mrs. De Witt Clinton Noyes, of New York and Sharon, Connecticut.

**Jenks-Swan**—On September 2, in Saint Elizabeth's Chapel, Sterlington, New York, Mr. Randolph Jenks, son of Mr. and Mrs. William Pearson Jenks, of Morristown, New Jersey, and Miss Julia Post Swan, daughter of the late Charles Fearing Swan and Mrs. Swan.

**Jordan-Schuyler**—On September 26, Mr. Richard H. Jordan, son of Dr. Richard Jordan and of Mrs. Hanford Jordan, of Old Lyme, Connecticut, and Mrs. Barbara Leslie Schuyler, daughter of Mr. and Mrs. William M. Leslie, of New York and Easthampton, Long Island.

**Katte-Merrill**—On September 26, in Saint Matthew's Church, Bedford, New York, Mr. Edwin Britton Katte, son of the late Mr. and Mrs. Edwin B. Katte, and Miss Elizabeth Britton Merrill, daughter of Mr. and Mrs. Edwin Godfrey Merrill, of New York and Bedford Hills, New York.

**Lindeke-Richardson**—On September 15, in Mount Kisco, New York, Mr. Walter Albert Lindeke, son of Mrs. William G. Northup, junior, of Minneapolis, Minnesota, and of the late Walter F. Lindeke, and Miss Virginia Holland Richardson, daughter of Mrs. David Stuart, of Mount Kisco, and of the late Enos S. T. Richardson.

**McCulloh-Gilman**—On September 22, in Christ Church, Rye, New York, Mr. Gordon McCulloh, son of Mr. James Sears McCulloh, and Miss Virginia Gilman, daughter of Mrs. James Sears McCulloh, of "Warriston," Rye, and of the late Theodore Gilman.

**McDougall-Welldon**—On September 16, in Ascension Memorial Church, Ipswich, Massachusetts, Mr. John McDougall, of London, England, and Miss Mary Appleton Welldon, daughter of Mr. and Mrs. Samuel A. Welldon, of New York.

(Continued on page 43)



## SOCIETY

## WEDDINGS

## NEW YORK

**Mellon-Moss**—On September 22, in Saint Thomas's Church, Mr. Charles Henry Mellon, junior, son of Mr. and Mrs. Charles Henry Mellon, of Convent, New Jersey, and Southampton, Long Island, and Miss Katharine Hazard Moss, daughter of Mr. and Mrs. Courtlandt Dixon Moss, of New York and Syosset, Long Island.

**Peabody-Lee**—On August 29, in the Church of the Holy Rosary, Toronto, Ontario, Mr. Stephen Peabody, third, son of Mr. Stephen Peabody, junior, of Greenwich, Connecticut, and Miss Evelyn McEldery Lee, daughter of Judge William T. J. Lee and Mrs. Lee, of Toronto.

**Pearce-Ball**—On September 12, in the Episcopal Church of Saint John's of Lattingtown, Locust Valley, Long Island, Mr. John Inman Pearce, son of the late Arthur W. Pearce and Mrs. Pearce, of New York and Hewlett, Long Island, and Miss Joan Ball, daughter of Mr. and Mrs. Wilbur L. Ball, of Locust Valley.

**Pierson-Verdery**—On September 10, in the Church of the Ascension, New York, Mr. George Wilson Pierson, son of the late Charles W. Pierson and Mrs. Pierson, of New York and Wainscott, Long Island, and Miss Laetitia Verdery, daughter of Mrs. William S. Sloan, of "Wooderythe," New Canaan, Connecticut, and of Mr. Marion J. Verdery, of New York.

**Simmons-Parry**—On September 12, in Easthampton, Long Island, Mr. Zalmon Gilbert Simmons, son of the late Zalmon G. Simmons and Mrs. Simmons, of New York and Greenwich, Connecticut, and Mrs. Gense Brashear Parry, daughter of Colonel Peter C. Brashear and Mrs. Brashear, of New York and Castleton-on-Hudson, New York.

**Street-Childs**—On September 7, at "Chimney Lot," Stamford, Connecticut, Mr. Gordon MacDonald Street, son of Mrs. Clifford W. Street, of Stamford, and Miss Virginia Childs, daughter of Mr. and Mrs. Richard Spencer Childs, of New York and Stamford.

**Tonella-Kaufman**—On September 22, in Armonk, New York, Mr. Carl Tonella, son of Mr. and Mrs. Frank J. Tonella, of Marquette, Michigan, and Miss Marie Louise Kaufman, daughter of Mr. and Mrs. Louis G. Kaufman, of New York and Marquette.

## BALTIMORE

**Sollenberger-Abercrombie**—On September 19, Mr. McCord Sollenberger and Miss Katherine Gordon Abercrombie, daughter of Dr. Ronald Taylor Abercrombie and Mrs. Abercrombie.

## BOSTON

**Emmons-Moseley**—On October 17, at "Maudslay," Newburyport, Massachusetts, Mr. Robert Wales Emmons, of Boston, Massachusetts, and New York, and Miss Harriet Moseley, daughter of Mr. and Mrs. Frederick S. Moseley, of Newburyport and Boston.

**Parker-Lawrence**—On October 24, in Christ Church, Hamilton, Massachusetts, Mr. James Parker, second, son of Mrs. J. Harleston Parker, of Manchester, Massachusetts, and Miss Isabel Lawrence, daughter of Mr. and Mrs. John S. Lawrence, of Topsfield, Massachusetts.

## CLEVELAND

**Kerr-Peltz**—On September 26, in Saint Peter's Episcopal Church, Albany, New York, Mr. Chester Brooks Kerr, son of Mrs. Charles Stephen Brooks, of Cleveland, Ohio, and Miss Caroline Peltz, daughter of Mr. and Mrs. William Law Learned Peltz, of Albany, New York.

## HOUSTON

**Adkins-Cargill**—On September 22, Mr. Elbert E. Adkins, junior, son of Mr. and Mrs. Elbert E. Adkins, and Miss Henrietta Cargill, daughter of Mr. Ennis Cargill.

## JERSEY CITY

**Sullivan-Forman**—On October 12, in the Lee Congregational Church, Lee, Massachusetts, Mr. John Kenneth Sullivan, of Hartford, Connecticut, and Miss Rosaline T. Forman, daughter of Dr. Howard S. Forman and Mrs. Forman, of Jersey City, New Jersey.

## LOS ANGELES

**Hazeltine-Coffin**—On August 5, Mr. Herbert Samuel Hazeltine, junior, son of Mr. and Mrs. Herbert Samuel Hazeltine, and Miss Frances Sue Coffin, daughter of Mr. and Mrs. Harry Tristram Coffin.

## WEDDINGS

## MEMPHIS

**Beale-Bond**—On September 16, Mr. James Sanford Beale, junior, son of Mr. and Mrs. J. S. Beale, of Tuscaloosa, Alabama, and Miss Zona Bond, daughter of Mr. and Mrs. Giles Bradley Bond, of Memphis, Tennessee.

## PARKERSBURG, WEST VIRGINIA

**Wood-Moss**—On September 12, Dr. William Hoge Wood, son of Mrs. William Hoge Wood, of Charlottesville, Virginia, and Miss Jaquelin Anne Carey Moss, daughter of Mrs. Hunter Holmes Moss, of Parkersburg.

## PHILADELPHIA

**Dixon-Boyd**—On September 22, in the Church of the Redeemer, Bryn Mawr, Pennsylvania, Mr. John Shipley Dixon, junior, son of Mr. and Mrs. John Shipley Dixon, of Ardmore, Pennsylvania, and Miss Mary Elizabeth Boyd, daughter of Mr. and Mrs. Fisher Longstreth Boyd, of Bryn Mawr.

**Ghriskey-Roberts**—On September 30, in the chapel of Saint Bartholomew's Church, New York, Mr. H. Williamson Ghriskey, son of Mr. Charles Markley Ghriskey, of Philadelphia, Pennsylvania, and Miss Flora Roberts, daughter of Mr. and Mrs. T. P. Roberts, of Dallas, Texas.

**Howe-McKittrick**—On September 26, in the Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, Mr. Samuel Purdy Howe, junior, son of Mr. and Mrs. Samuel Purdy Howe, of Pine Valley, New Jersey, and Miss Frances A. McKittrick, daughter of Mrs. J. Clifford Rosengarten, of Villa Nova, Pennsylvania.

## SAN ANTONIO

**Dunlap-Lapham**—On September 5, Mr. Samuel Cleveland Dunlap, third, son of Mrs. James T. Dunlap, of Gainesville, Georgia, and Miss Julie Lapham, daughter of Mr. and Mrs. John H. Lapham, of San Antonio and New Canaan, Connecticut.

## SOUTHPORT

**Smith-Biggs**—On September 26, Mr. A. Mark Smith, second, son of Mr. and Mrs. Albert Mark Smith, of Detroit, Michigan, and Miss Jessie Patton Biggs, daughter of Mrs. Charles M. Taintor, of Southport, Connecticut.

## TORONTO

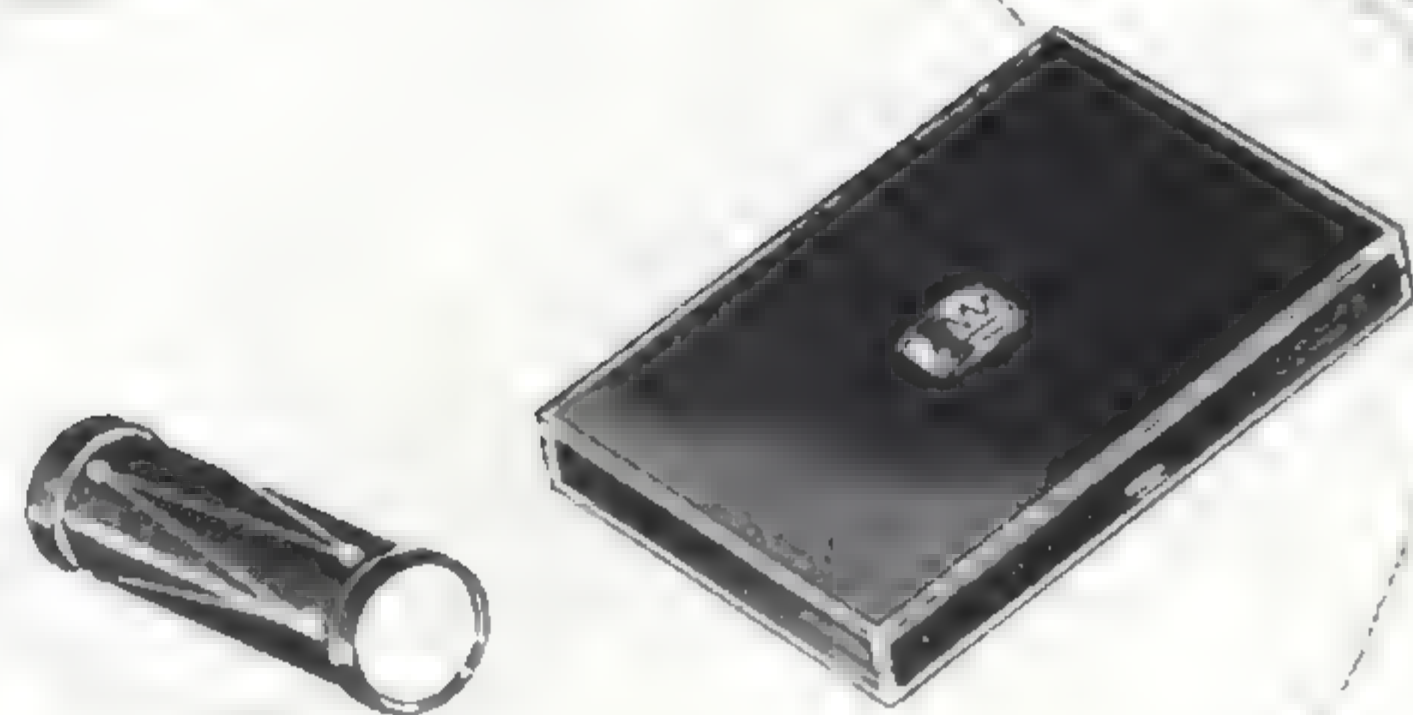
**Harrison-McMurrich**—On September 26, in Saint Andrew's Church, Mr. John David Harrison, son of Mrs. Clement Pepler, Jersey, C. I., and of Mr. George W. Harrison, and Miss Jean McMurrich, daughter of the late G. Temple McMurrich and Mrs. McMurrich.

**Parker-Lee**—On September 26, in Saint Paul's Anglican Church, Mr. John William Parker, son of Mr. and Mrs. Arthur James Parker, and Miss Barbara Playfair Lee, daughter of Mr. and Mrs. Charles E. Lee.

**Parsons-Boulton**—On September 26, in Saint James' Cathedral, Mr. James Graham Parsons, of New York and Stockbridge, Massachusetts, and Miss Peggy Boulton, daughter of the late Gerald D. Boulton and Mrs. Boulton.

## WATERTOWN, CONNECTICUT

**Marshall-Coe**—On September 19, in Waterbury, Connecticut, Mr. George D. Marshall, junior, son of Mrs. George D. Marshall, of Cleveland Heights, Ohio, and Miss Mary Esther Coe, daughter of Mr. and Mrs. James Robert Coe, of Watertown.



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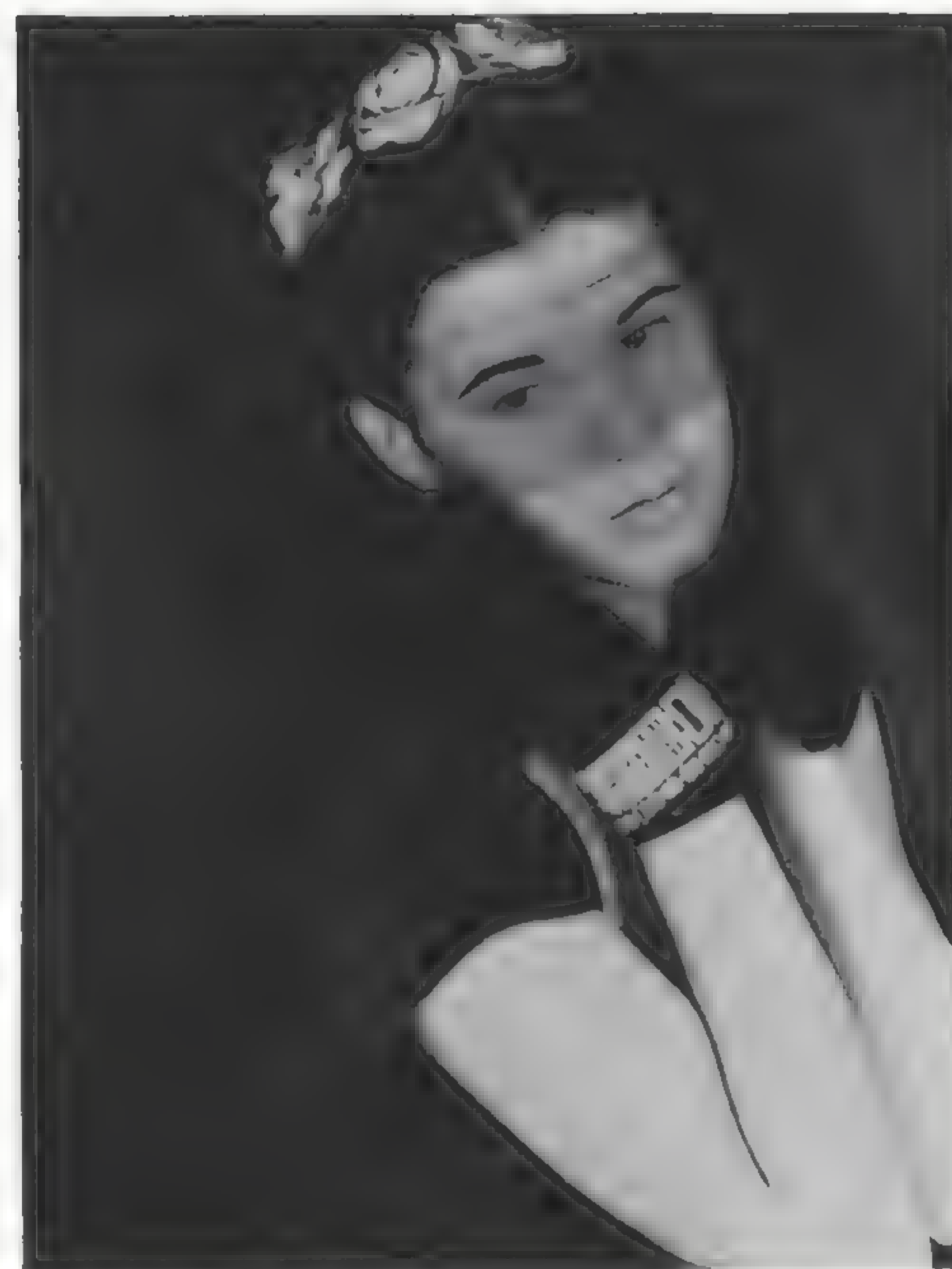


# VOGUE

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# FLEURS DE ROCAILLE DE CARON



# vogue's-eye view of make-up



And what, you ask, are these cryptic dashes of colour? What are those puzzling splashes, that mask of no meaning? Not so meaningless as you may think, for here, in a sense, are the elements of make-up. From their jars and pots, we have taken them, presented them to you in the pattern which they should make on your face. To see their startling effect, turn the page. There, you will find a lady, lovely but lustreless. Hold her to the light and see the mirage.

This is frankly a trick, just to show you, with drama in our minds, how make-up really enhances, softens, does its quick-change trick. That face could be your face as you wake up in the morning. The transformation can be you, too—a you made lovelier by the skilful nuances of applied colour.

It is this transformation phase of make-up which we all neglect too much. We take our cosmetics, like our coffee, on a routine tray. We forget their subtleties, their variations. And there lies the point of this lesson—consider your make-up less as a concealing front, and more as a game of glamour. (Make-up by Elizabeth Arden)





Here is a lady's face just as Nature made it. But there's more to it than meets the eyes. Hold the page up to a strong light—and see how make-up illumines this face with new beauty





## A SERIES OF DISCIPLINARY DON'TS

Don't grouse about your defects. Many a movie star has broken box-office records in spite of a wall-eye, freckles, a New England string mouth, a toupee, fat ankles, or shining false teeth.

Don't shut your eyes to anything; try purple mascara; cream that has real gold in it; azure-blue evening powder; silver on your eyelashes; coronation lipstick; black eye shadow; even a dose of powdered pearls, as the Chinese do.

Don't think you *have* to have something in your hair at night. Instead, wear, on your way to the party, a sable-bordered veil, or a veil held by a huge silver fox pompon on your head.

Don't go on wearing your hair *that* way any longer. Try this: a tuft of curls high above the brow, sides slicked up high, a tuft of curls in back. Or try what the French call *élevé*—a pompadour with combs in it.

Don't think you can get away with the new black clothes unless you change your make-up. Use a lipstick with blue in it. A warm foundation. A lighter powder. Combine coral and lapis beads, or deep blue and purple flowers.

Don't stick to one perfume all your life. Don't forget to make up your ears—all eyes are on them now. And don't wear flowers that come between you and your man when you dance.





Don't be astonished to hear of a new vitamine, Vitamine F. This, science says, is an important element in our own skins, which, alas, diminishes with the years. Now it is being put into preparations to add beauty to your skin, hair, nails.



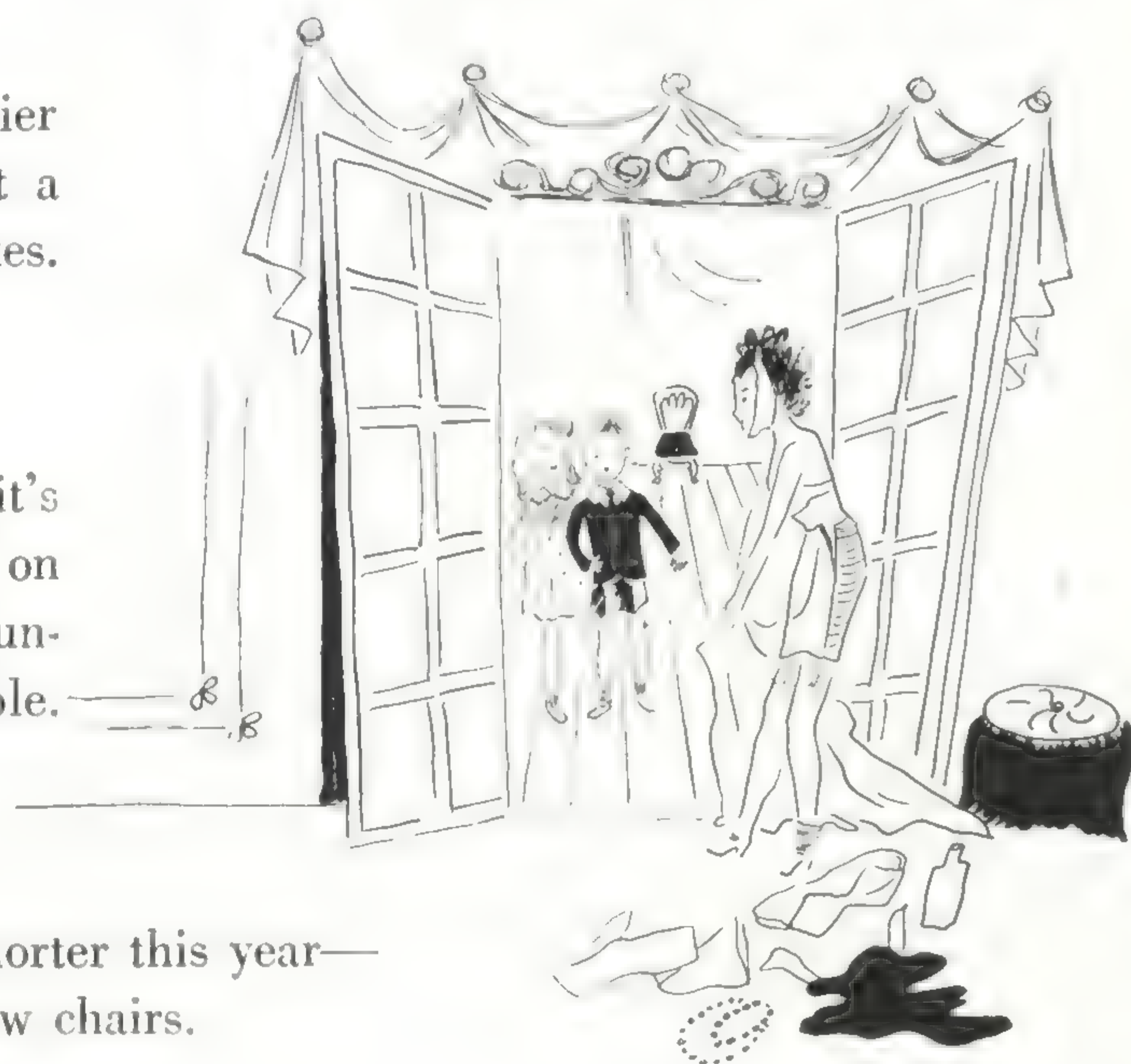
Don't forget that the new clothes require a beautiful bust. Swim, swim all winter long if your poitrine isn't what it might be. Swimming is the great glorifier. Look at the swimming champions.

Don't frown. It turns your brow into a wash-board eventually, and makes you pretty unattractive in the meantime. You can get twice as much out of any situation in life if you smile.

Don't be one of those people who put one layer of make-up on top of another, without giving your skin a good cleansing in between. The effect of the *maquillage* is less than skilful; the effect on your skin is stark disaster.

Don't let your children see you in any of the grislier moments of self-beautification—they are apt to get a shock they will never forget, and develop complexes.

Don't spread your lipstick abroad. On your lips, it's fine—but smeared in the corners, it's unpleasant; on your teeth, it's unsightly; on your friends' faces, unfortunate; on your friends' guest-towels, unforgivable.



Don't forget that skirts are shorter this year—remember that when you sit in low chairs.



Don't tolerate chipped nail-polish for a minute. Either have it renewed immediately, or whip it off yourself. Don't go in for brilliant nail-polish unless your hands are worth looking at.

Don't ignore the beauty potentialities of your ice-box: remember the virtues of sauerkraut-juice, beet-juice, clam-juice, sherry-egg-and-milk, carrots.



Don't attempt those glittering sequin and lamé evening clothes unless your hair is sleek perfection and your figure can stand delineation.

Don't think you can get away with annoying little mannerisms by artlessly admitting them: "Oh, I know I smoke too much! Isn't it awful?" Make an honest list of them, and an honest effort to get rid of them.

Don't let your brows and cuticle and the ends of your hair get dried, cracked, and frayed. There are special oils made to take care of all that.

Don't fail to try two shades of eye-shadow: a conservative one on top of an exotic one.

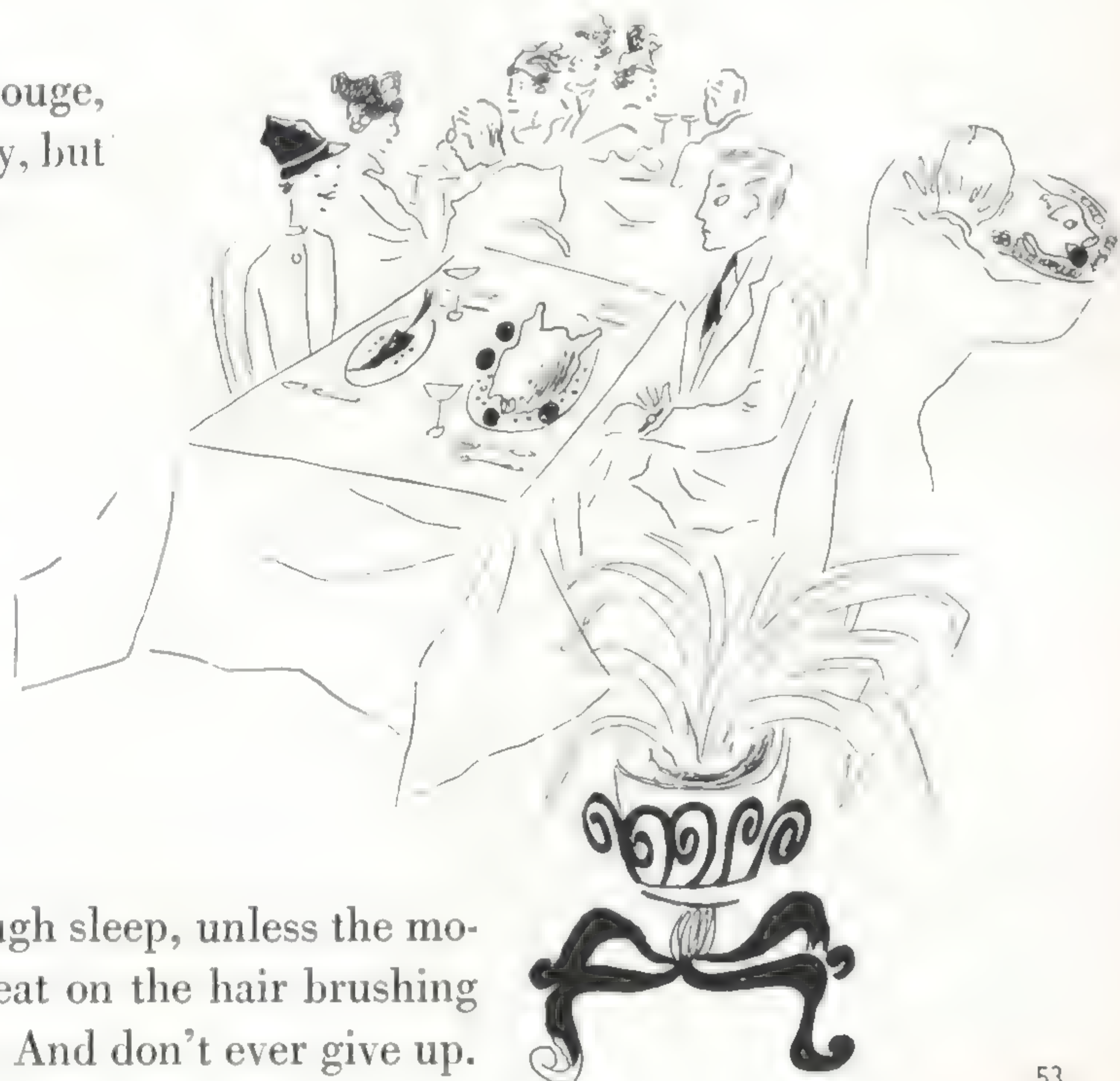
Do your make-up at home with such finish that it lasts the evening . . . illusions are too fragile. Even the most devoted male is annoyed when you use the night-club table as a *poudreuse*.

Don't put your trust in soap and water alone, during the winter. Any face needs a cream or lotion to protect it against the cold, cold world.

Don't let your colours swear at each other. Rouge, lipstick, and nail polish needn't match meticulously, but they should all fall within the same colour range.

Don't bore the world with your diet. It's only interesting to you as a topic of conversation. Try to be as considerate as possible about the whole business—if you bring it up at the table it takes the fun out of eating for other people.

Don't let any one talk you out of getting enough sleep, unless the moment is worth the next-morning circles. Don't cheat on the hair brushing before you put your hair up at night. Don't worry. And don't ever give up.







CECIL DERTON





## POETIC MANTLES

That rising young talent in the designing world, Charles James of London, did these four splendid wraps—see their face views opposite, back views above.

- First: Heavy folds of Colcombet rayon grosgrain, in the palest bluish grey, in this cape, fitted at the back of the waist (The House of Tappé)
- Second: Grosgrain again, this time in deep red, the shoulders wide and flat, with the waist pinched to a low point in back (Bergdorf Goodman)
- Third: Austere coat made, paradoxically, of green billiard-cloth (Milgrim)
- Last: A great-cape, of horse-guard's woollen or grosgrain, the fulness caught in at the small of the back (Hattie Carnegie, I. Magnin, California)





Monkey-fur  
melodrama for  
Marlene Dietrich.  
Reboux's hat and scarf  
(Henni Bendel)



# Heads in the clouds



Agnès's volcano  
of black antelope  
faced with scarlet  
(Jay-Thorpe)

A steeple of quills  
on Descat's  
cypress-green felt  
(Milgrim)









## IN PRAISE OF BULK

Bulk, cunningly clumsy bulk, is what you want in that casual, inexpensive fur jacket you wear in town and out. Black skunk will give it—see that chubby jacket above, flared slightly and worn with Agnès' suède hat (both from Bergdorf Goodman). So will Australian opossum (left), beautifully matched for a three-quarters cape that, with all its burliness, is light as down (Jaeckel). Lilly Daché velvet cap





CECIL BEATON

Salvador Dalí



# SURrealism

“WHO is the handsome young man on the facing page?”

"A Mr. Salvador Dali."

"Is he a fencer?"

"No."

"Then why has he a fencer's mask?"

"Because he is a Surrealist."

"I hear everybody talking about Surrealists; but no one can tell me exactly what a Surrealist is. Can you?"

“A Surrealist is a man who likes to dress like a fencer, but does not fence; a Surrealist is also a man who likes to wear a diving-suit, but does not dive. Mr. Dali recently delivered a speech, in London, dressed in a diving-suit (he nearly smothered to death, because some one forgot to open the air-valve).”

"Why all these disguises?"

"They are not disguises—they are symbols. The diver's suit was supposed to symbolize the vertical descent to the lower depths of the Subconscious. The fencing outfit is probably the symbol of the ferocious thrust with which Surrealism pierces the heart of Reality."

"This is bewildering. Who are Surrealists, really?"

“The correct definition is: ‘Surrealists are people belonging to the Surrealist school of poetry, or literature, or painting.’”

"Is this school something new?"

“Not very. The Surrealist tendencies can be traced as far back as Gérard de Nerval, a poet who committed suicide in 1855. The unfortunate Rimbaud is another poet whom Surrealists claim as their predecessor. The word SURrealism was invented before the War by Guillaume Apollinaire, who is more directly responsible for Surrealism in its present incarnation. The Surrealistic movement in French letters reached its apogee about ten years ago and has been on the decline ever since. Surrealistic painting created a mild sensation a year or two later and seemed to pass out of the picture in Europe soon afterwards. Some people even say that there is no such thing as Surrealism; that the whole movement died of paranoia long ago, and was disinterred only because the American newspapers needed something to talk about.”

**"Who says that?"**

“Oh, the same people who think that Einstein would never have achieved such a tremendous popularity if the editor of the *New York Times* had not been an amateur mathematician. You do not have to pay any attention to such disparaging remarks. They overestimate the imaginative powers of the press. Even the most sensational newspaper could not have invented Dali.”

"But newspapers write about Surrealism all the time. Why?"

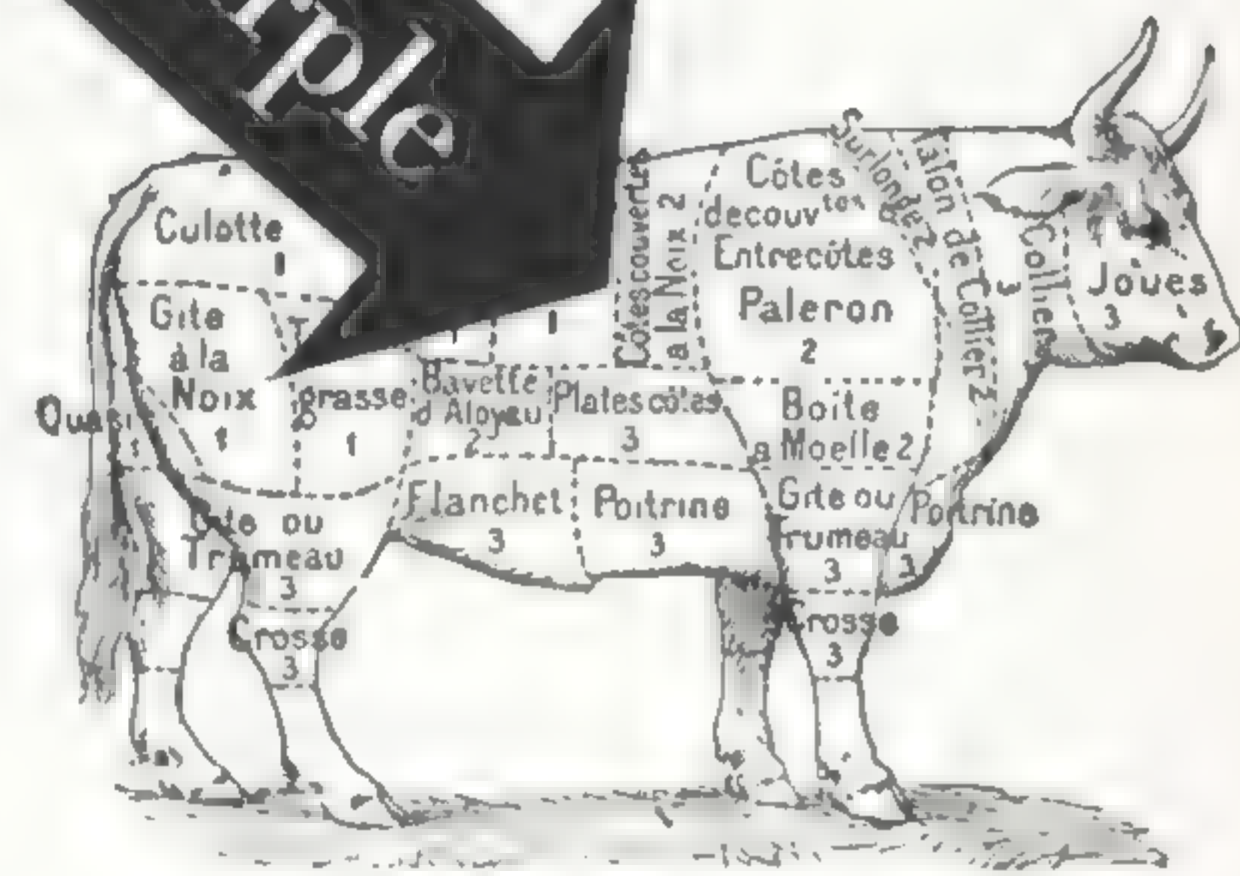
“Because, beside being a movement of a considerable cultural importance (please do not laugh—I really mean it), Surrealism has a great news value. You know the old formula: ‘Man Bites Dog’—only in this case the Dog has paranoia, and the Man is really a couple of other guys. Or, as Surrealists put it, a Double Image; that is, a ‘Representation of an Object, which, without the slightest change in its appearance or anatomy, is at the same time a Representation of Another Object, totally different.’ Thus, according to the Surrealists, ‘an image of a Woman can be, at the same time, an image of a Horse.’”

"How too, too true! But what is so wonderfully newsy about that?"

"You would be amazed to see what sensational possibilities this cryptic fragment of Surrealist philosophy offers, when applied to Life in General."

"Tell me about it; but better begin at the beginning."

“At the beginning there was nothing but a few young writers in Paris, who founded a Surrealist school of poetry. Among them were André Breton, Paul Eluard, Philippe Soupault, Louis Aragon. In 1924, they started a magazine, called *The Surrealist Revolution*, and published a Surrealist Manifesto in 1926. In these documents, they announced to the world at large that art (or poetry) should not take its models and subjects from the exterior world, but must turn to the unexplored, mysterious domain of the subconscious mind. They said that creative freedom is encountered only in dreams; there the human spirit moulds the rigid reality into fantastic shapes of his choice. That without dreams reality is like a desert without mirages....” (Continued on page 129)



by M. F. Agha







GINGER ROGERS, of the copper hair and the green eyes and the incredibly perfect figure, is more than just half of the most celebrated dancing team in the world. On the screen, she follows the fabulous feet of Fred Astaire through their maddest rigadoons, their dreamiest diminuendos; an inspired accomplice to his frenzy, a sylphide to his faun. In her own right, she carries on the nostalgic tradition of Irene Castle and Leonore Hughes; like them, she translates the ageless enchantment of beautiful dancing into the idiom of her times. And, like them, she dances in chiffon. Across these pages, you see her in the chiffon dress that Muriel King designed for her, in the same strange apricot shade as her hair, with speckled lilies clustered in front, and panels to drift and swirl in counterpoint to the music. Altman; Marshall Field



HORST

GINGER ROGERS. rhythm in chiffon





MARGARET SULLAVAN AND RICHARD KENDRICK IN "STAGE DOOR"



BRIGHT STAR—FRANCES FARMER

## VOGUE'S SPOTLIGHT

By this time the fire of the autumn season has spread. The stage is alive with the faces we show here. There is Cecil Beaton's ballet, "Le Pavillon," all in blue, done by the Monte Carlo Ballet Russe. Over in London, "Transatlantic Rhythm" is on with Lupe Velez, Ruth Etting, and Lou Holtz, in costumes by Marcel Vertès who has drawn so much for Vogue. Here where the English are all over the place, spaced with Italians and Germans, there is Marta Abba, whose bony charms are part of the effervescence of "Tovarich." Surya Sena and his wife, whose careers embrace Oxford, and the Oxford Movement, are wandering the country with their superbly beautiful dancing, their Oriental songs. There is Frances Farmer, of the movies, who has zoomed into leads from nowhere. And finally there is "Stage Door," with Margaret Sullavan, here with Richard Kendrick, who plays a not too literal libel on Clifford Odets. It was written by Edna Ferber and George Kaufman, with Kaufman doing his tiger pacing up and down Miss Ferber's living-room, twisting his head as he passed the desk to read, even upside down, her correspondence; reading it, that is, until the day he saw a telegram, which he manipulated into sight. Then he read: "George Kaufman is an old snoop. Ferber."

They are more exciting in prospect (as this is being written) than the plays we have seen: "Reflected Glory," "Night Must Fall," and "White Horse Inn."

The Inn is a production-man's dream, a Germanic version of those idea-less spectacles in which the mechanics are so astonishing, the costumes so breathlessly lovely, the cast so wondrously happy and gay, the spirit so cold-bloodedly naïve, that it is difficult to end with the fact that it is also incurably dull. The production has everything, including two boats that move, a lake, a real rain-storm, twelve hundred costumes, a girl dancer whose dancing legs are like pinwheels, sweet Kitty Carlisle, singing sweetly, and Billy Gaxton who acts like a combination of Ko-Ko in the "Mikado" and a gallon of sweet whipped cream.

Much more amusing, however, was "Reflected Glory." It is not much of a play and it doesn't mean much, but then what did "Personal Appearance" or "Three Men on a Horse" mean? They all



"LE PAVILLON," THE BALLET RusSE IN CECIL BEATON COSTUMES



LONDON'S "TRANSATLANTIC RHYTHM"





SURYA SENA AND HIS WIFE, CEYLON SINGERS



LICHINE IN "LE PAVILLON"

EDNA FERBER AND GEORGE KAUFMAN



held, however, gay enough evenings. Tallulah Bankhead gives a slashing performance of an actress, named Bankhead, with some of her own idiosyncrasies, her own flaring temper, her own baritone moan. If you think it would be fun to spend an evening with Tallulah, being very Tallu, speaking George Kelly's lines, filling in the chinks of her acting ability with glamour, then this is your play. The plot is just trimming that she throws over her shoulders. It has no better idea than the single sublime one of once an actress, always an actress, but the dialogue is frequently true and crackling, with the sudden sound of brown paper being squashed.

Its main difficulty is that Miss Bankhead is supposed to be the greatest actress since Bernhardt in a smash success. That leaves the audience wishing it could see the off-stage play and Miss Bankhead doing Bernhardt. (Once in her hotel room with only three gloomy snapdragons and some cocktail glasses for background, we saw her throw an old black dress around her shoulders, loop up her hair; and suddenly, with one arm against the door-jamb, there was Bernhardt.) The cast is startlingly good, especially Clay Clement as the hard-boiled manager, Ann Andrews as the girl friend, and William Brisbane (who so far is our favourite of the season) as the man from New Rochelle, with his smile, half-commuter and half Little Theatre.

Finally there is "Night Must Fall," a rather slow but good British thriller with no detecting and no mystery. Emlyn Williams, who wrote this little dissertation on the paranoic side of murder, plays the murderer, a cheerful, humming creature, who could charm a bird out of a tree, but who has a habit of hacking off heads while singing low and gently "Mighty Lak a Rose." It gives a homy touch to a play that is full of homy touches, alternating with the creeps. It is Mr. Williams' power to show this candy-kid set down in a household, off in the middle of a forest, with only a couple of maids, a nasty old woman and her bored, psychiatric niece. Like "Reflected Glory," incidentally, it has one of those maids who is furious and impertinent, saying to her mistress all the things maids must have wanted to say for years, with no danger of discharge. Both maids, by the way, are sharp and clear and unforgettable. They give a slightly dream-like air to the whole proceedings.



MARTA ABBA IN "TOVARICH"

BY ALLENE TALMEY





By Robert Littell

## EVERY ONE LIKES CHOCOLATE

**W**ILLIAM SHAKESPEARE, well-known pale-face playwright, probably comes back to earth from time to time to attend performances of his works. He does not come back for every production, for he has learned that actors, particularly actors of his own pinkish pigmentation, play him with more reverence than zest. At such performances, Shakespeare, who is often called, but does not like to be called, The Bard, notices that the audiences can stand only so much reverence before they begin to yawn.

I am sure that Shakespeare yawns also, but not for long. After a scene or two of dutiful diction spoken by actors with overeducated larynges, Shakespeare invisibly steals away, ducks unobserved under a subway turnstile, boards an Eighth Avenue local, and emerges at One Hundred and Thirty-Fifth Street with the purpose of passing an hour or two in Harlem, among people whose skins are chocolate, whose souls are the many colours of their laughter.

There is no doubt whatever that Shakespeare was in Harlem on the night of April 14, 1936. Not caring to startle passers-by with his curiosity, he was content to guess that the crowds, the cops, and the parades were a tribute either to Father Divine or to Joe Louis, both of whom, for somewhat different reasons, he finds well worth watching.

On this April night, the crowds in Harlem were enormous. Ten or fifteen thousand coloured people clogged the sidewalks, or jammed a grand-stand beside Will Robinson's Wishing Tree, or followed the mammoth band of the Mighty Monarch Marching Club and the Negro Elks, who were in full regalia. Twenty patrolmen and ten detectives stretched ropes to keep the crowds from barring the entrance to the Lafayette Theatre. Newsreel men stood grinding their cameras on sound trucks, flood-lights played on the sea of faces, turning those which were pale pink the colour of school chalk, those which were chocolate the colour of that highly edible compound known as Suchard's Milka. Even William Shakespeare, though thin as a ghost, found it difficult to fight his way through the silk hats and ermine capes that jammed the lobby. All this, he thought, could hardly be for Father Divine or Joe Louis.

It wasn't, of course. It was the first night of The Federal Theatre's production, with a completely Negro cast, of Shakespeare's own "Macbeth."

Without misquoting him, it may fairly be stated that Shakespeare enjoyed this performance of "Macbeth" as he

has few others in the three hundred years of his posthumous self-examination. It was not like any other "Macbeth" there has ever been. The set was not that of some faithful stage-designer's grim, fire-proof, castellated Scotland, but Haiti, with giant tropic fronds where there ought to have been heather, and suggestions of architecture from the dreams of Toussaint l'Ouverture. The costumes were Emperor Jones gone mad, but rather beautifully mad. Voodoo reigned over the witches' scene: there were a dozen or more witches, including sepia male witches stripped to the waist, all against a background that looked very much like the world's largest skeleton arch.

But curiously enough, with all its raw colour and gusto, this "Macbeth" didn't seem to have been jazzed. The Negroes took their Shakespeare seriously. Many of them spoke the lines for what was in them, naturally, and they were not stifled by the dust of classic tradition's well-worn road. Some of the life they gave it was probably very strange, but it was life.

This chocolate "Macbeth" surprised every one, from Shakespeare to The Federal Theatre, by being an immense box-office success. The Negroes themselves came in droves, and heard, many of them for the first time in their lives, the immortal words of the world's greatest melodramatist. But the whites, the pale-faces, also came in droves. And not only the whites who have written about Harlem, and elevated Harlem into a cult, not only the whites who love the Cotton Club and the coloured hot spots, not only the whites whose blood is a little thin now and who like to spread their chilly fingers before the reviving fires of a warmer, happier, simpler race—but the whites who wear opera-hats, live in pent-houses, and own a box at the Metropolitan, which they practically never occupy themselves.

For weeks, the audience at the Lafayette Theatre was almost as interesting as the show itself. As it was in Harlem, and under Federal auspices, the Negroes were, of course, not relegated to the balcony, but interspersed with the whites. Next to a Harlem poet who makes his living as a Pullman porter sat a blond broker who normally would no more think of going to a play by Shakespeare than he would think of reading Proust. In the same row with a white-spatted, gold-ringed member of the policy racket's hierarchy there was, as likely as not, the owner of several internationally known polo ponies and his Junior League wife. The president of a Lenox Avenue (Continued on page 127)









Feudal magnificence in Mainbocher's dull gold house coat of a cloqué lamé, quite lovely enough to be worn as an evening coat. The skirt buttons tightly to the hips, breaks in front to uncover a streak of the wine coloured satin slip, and sweeps back into a great full train. Saks-Fifth Avenue, New York, Chicago





Molyneux's velvet house coat, mediæval and black as the Dark Ages; with the skirt full and shirred at a low hip-line and split in front to show a slip of mauve satin. And Lanvin's silk mousseline hostess gown in a strange glowing shade, the deep cowl neck-line traced in silver. Both are at Bergdorf Goodman





*G. M. S. H.*



## VIOLENCE AGAINST BLACK

And on it goes, this insistent clamour for violent colour against black. Here, at the right, folds of red chiffon jersey—for bodice-back and sleeves—fire a black silk crêpe dinner-dress: a dress to wear, with or without a hat, to all but the whitest-tie evenings. Jay-Thorpe has it

Twists of colour against black—they will give the brightness you want under your fur coat. For the first dress, opposite, Colcombet's silk jersey, in a shade to light your life, is swirled into a throat-banding bodice above a wool skirt. From Bonwit Teller; and I. Magnin, California

Second, opposite: This for a proud blaze of colour as you throw off your black Persian lamb. The red of the dress is crêpe; the black, Colcombet's silk jersey, draped into a soft, high-necked yoke and the elbow-length sleeves we'll see again and again. Hertha May; I. Magnin, California











MRS. RUSSELL SUN OF SHANGHAI

HORST

“WHAT does the modern Chinese woman do about beauty? Does she cling to the old formulæ, or follow the Western world’s? Has she any secrets we don’t know about?”

We were questioning the lovely Mrs. Russell Sun of Shanghai (Sun Tai-Tai, in her native Chinese) in the somewhat surprising background of the Waldorf’s Peacock Alley. Diminutive, distinguished, chic (as you see her in the photographs on these pages), Mrs. Sun was a mine of information . . . in spite of protestations about her inadequate English.

Not all the ancient rites have been tossed aside, we found out, even though European cosmetics are all over China. For example, an old custom—old as the walls of China—is to take internally powdered pearls! Minute doses of them, to keep the skin young and beautiful. For centuries, Chinese doctors have prescribed them, and Chinese women, no matter how Europeanized, cling to them. The pearls are purchased in powdered form at Chinese chemist shops, or you buy the pearls intact and powder them with mortar and pestle at home. But when a Chinese woman takes these powdered pearls, her friends never know it. It’s a secret she never tells. Let the Western world swallow vitamins and calcium—the Chinese prefer pearls!

Two thousand years is the honourable record of another beauty practice—the white of eggs used as a wash for the skin. White of egg, of course, figures in many modern beauty masques, but Chinese women use it more as an astringent, smoothing it on and rinsing it off. Bean powder is another ancient preparation they hang on to—it is used as Europeans use soap, can be bought in Chinese cosmetic shops, and is very purifying for the skin.

Hair on the face has always been an anathema to the Chinese. And it still is. No Chinese woman believes she can be truly *soigné* if a particle of hair shows on her face. And to remove it—traditional methods still persist. An expert visits her important clients twice a week, and removes every tiny hair . . . by twisting a silken thread about it. In the old conservative days, Chinese girls were never allowed to adopt the matron’s form of make-up until after marriage, and that meant they couldn’t have facial hairs removed, either, before they reached the married estate.

While these native customs have welded amicably with the adoption of European cosmetics, many of the fascinating native devices have been discarded in favour of more modern beautification. The extremely heavy Chinese rice-powder is considered by most of the cosmopolitan women not only unflattering in its effect, but coarsening to their skins. The blackened Chinese paper over which a damp brush was rubbed has given way to modern mascara, and the twist (Continued on page 142)

華美

These Chinese characters mean Chinese Beauty, the title of this fifth article in the series in which lovely women of various countries tell of the ways in which they achieve their loveliness. Mrs. Russell Sun, who posed for the two photographs here, gave us these fascinating opinions while she was stopping in New York on a tour around the world that started in her native Shanghai



**MONDAY:** A morning swim in the Mediterranean, lunch nine thousand feet up in the Alps, dinner at Walterspiele in Munich! That's how we moderns understand life. At the next table at dinner is the Princess Christian of Hesse with her daughter and young Fermor-Hesketh. The Lawson-Johnstons are just beyond. Alfred Beit, having been tipped out of his canoe into the river, comes through the door. No one is surprised to see the others there. All are on their way somewhere else. Yes, we are going to Mittersill . . . but no one listens. You *must* see the baroque chairs at the *antiquitäten* Wilhelm Böhler; *and* the palace at Herrnchiemsee lighted with fifteen thousand candles! It happens only once a year.

**TUESDAY:** On to Mittersill. Is that a new name to you? It's the most talked-of place in Austria. Between Kitzbühel and Zell-am-See. A new sporting and shooting club formed by three well-known young Austrians: Prince Lobkowitz, Count Hans Czernin, and Baron Hubert Pantz. As we top a hill, we come on it at sunset . . . a dream castle. "Hans and Pantz" standing smiling in the doorway—proudly waiting to show it off. We go out on the terrace and stand speechless. The scene is breathtaking—the little village below so appealingly sweet it brings a lump to the throat.

MUNICH

MITTERSILL

**WEDNESDAY:** Awake early. What air! Mine is a "room with a view." White walls, a ceiling of pine, white hand-woven Austrian linen curtains, a rag carpet, but a dressing-table to please the most exacting woman, a telephone by the bed, and perfect plumbing. I can't get on with dressing for stopping to look out of my window.

Down-stairs, the vaulted dining-room smells of pine. Servants in magnificent livery: scarlet waistcoats and brown coats with flaring tails and silver buttons. Every night, we sit in candle-light at little tables and eat super food. Coffee on the terrace under the stars—accompanied by musicians from the village, who later come up for dancing. But I am going too fast. To explain Mittersill. Members pay £200 to belong, and after that a fixed sum per day. There's a glittering array of names on the committee: Duc d'Alba, the Hon. Frederick Cripps, the Hon. Ivor Guest, Lady Mendl, Mr. Charles Munn.

**THURSDAY:** Every one dashes in different directions to shop. The women want printed cotton peasant dresses for day. For evening, Mrs. Gilbert Miller and the Baroness Kurt Pantz get blue velvet bodices, laced with gold, taffeta skirts and aprons. The men wear linen jackets and shorts for day; for night, bottle-green double-breasted dinner-jackets with green silk facings and bow ties to match. Heart-shaped cushions, embroidered with sentimental verses like Valentines, are prized loot. So are wooden dishes and shoes from Kitzbühel. And every one is ordering a ski kit now.

**FRIDAY:** In Salzburg, pandemonium reigns at Lanz's shop. People who meet there are so engrossed they just nod and pass on—no time for civilities while chasing rainbow apparel. Which shall it be for lunch—the Rococo Bar or Mirabell? The Mirabell wins. Rudolph Kummer is presiding over a lunch party under the trees. Every one tells you how much nicer Salzburg is out of season. Then why are they all here in season? No answer.

We stand up to the condescending people who come over from Bad Gastein (where they are taking the cure at enormous expense), for we have our own cure right here at the bottom of the hill. It's called Bad Burgwies, till now only patronized by the local peasants but known to the medical institutes of Vienna. We exploit it. The tiny bath cabins, in the cellar of the place, have two wooden tubs in each—so one can sit and soak in company. It is all very primitive—but will probably do us good.

**SATURDAY:** Talk all over Salzburg always veers finally to Toscanini—and his mood for the day. A guest at his house says, "Every meal is an adventure. We never know whether it's going to be gay hilarity or, if it has been a hard rehearsal, tragedy over the soup." All day long he rehearses, at furious pace, and then rushes home to go over the score anew at his piano. One day, though, he went to a huge peasant wedding—and Lotte Lehmann sang in the choir loft. Madame Lehmann has a house in the enchanting country outside town—a lovely gingerbread house high above the Wolfgangsee. Toscanini lives in Lieferin near-by. And not far away is Leopoldskron, the baroque castle of Max Reinhardt and his actress-wife, Hélène Thimig, where there's always an international medley of guests from anywhere from Hollywood to Singapore.

J. Mc. M.





MITTERSILL, THE MOST TALKED-OF PLACE IN AUSTRIA



LOTTE LEHMANN, IN FRONT OF HER BOAT-HOUSE AT ST. GILGEN



MRS. JAMES FORRESTAL



TOSCANINI, AT A PEASANT WEDDING



BARON HUBERT PANTZ, MRS. LEO D'ERLANGER, MRS. JAMES FORRESTAL

*Salzburg*

MISS GRACE MOORE, MRS. AMCOTTS WILSON



TONY MONTGOMERY, BARONESS PANTZ, HOWARD STURGIS



MR. JAMES FORRESTAL



Right: Grey worsted  
suit, black-bound,  
with a black  
crêpe blouse; Town and  
Travel Wear, Ltd.



Many buttons on  
a two-piece wool  
dress; Saks Fifth Avenue  
New York, Chicago

Right: Grey  
jersey street  
dress with a  
stitched collar;  
Town and Travel  
Wear, Ltd.

around the  
town

Left: Black zibeline-  
cloth peplum suit;  
black jersey blouse;  
Rose Amado







Black Lyons velvet dinner-dress, ankle-length; Saks-Fifth Avenue, New York, Chicago



Left: Cocktail dress of Bianchini metal cloth; Sada Sacks



Fitted silver lame jacket, black wool skirt; Rose Amado



Matelassé metal cloth blouse, grey wool skirt; Saks-Fifth Avenue, New York, Chicago

in eleven hours





MORST





## yours for the asking

It happens to all of us, the moment in which the camera has caught this lovely girl. We look into a mirror and see reflected there the dream of our face. The colours are more glowing, the contours more beautiful, the shadows more tender than any honest reflection. Vogue believes in these dream faces. We have seen them come true; indeed, helped in making them true. For we are continually offering beauty in our pages—visual beauty, advice on achieving and enhancing beauty. At this moment, we are offering you concrete gifts of beauty, gifts that are yours for the asking. They are selected from the beauty preparations that are making their début this winter, packaged in miniature especially for Vogue, and now awaiting your request to start on their way to you.

Our gifts are four in number—twin face powders in shades to complement your newest costume colour; a luxurious scented bath oil; an eau de Cologne, perfumed with a famous fragrance; and a new nail polish. Vogue has precisely twenty-five thousand sets of these gifts to present, so the idea is to write for them promptly, before the supply is exhausted. Further descriptions of the little gifts appear on page 112, where you will also find exact directions for sending for them.





M. BRUEHL-BUMGES PHOTOGRAPH • CONDÉ NAST ENGRAVINGS



# MEET FOR THE HUNT BREAKFAST



HERE is no time in life when people are as hungry or as thirsty as they are at a hunt breakfast. Any one who has been riding since early morning with only a snack to see him through will tell you that a table laden with food is one of the most beautiful sights in the world. Even those who haven't been out with the field enter into the spirit of the expedition and eat twice as much as they usually do. And now, with people hunting like mad all over these United States, more and more hostesses find a hunt breakfast down as the first event on their entertaining schedule.

Every one who gives successful hunt breakfasts knows that there is a rather special quality about the food. It has to be as substantial as a Christmas dinner, but it must be the kind of food with which you can easily and quickly serve yourself. Mousses and aspics are just a nuisance, and sauces that run off plates and endanger pink coats are out. So, when we were planning the table that adorns these pages, we not only planned it for a handsome effect, but we built it around a good, practical menu. The drinks in this case are conveniently on the sideboard, out of the way, together with a vast urn of coffee and both large and small coffee-cups. Drinks for this occasion are usually high-balls, because they seem more satisfying than cocktails and can be consumed along with the food. Sherry should be there for those who don't want anything stronger, and port on hand to uphold tradition. If you do have cocktails, however, it is a good idea to have trays of them ready to pass the instant people get off their horses, before they become engrossed in the food.

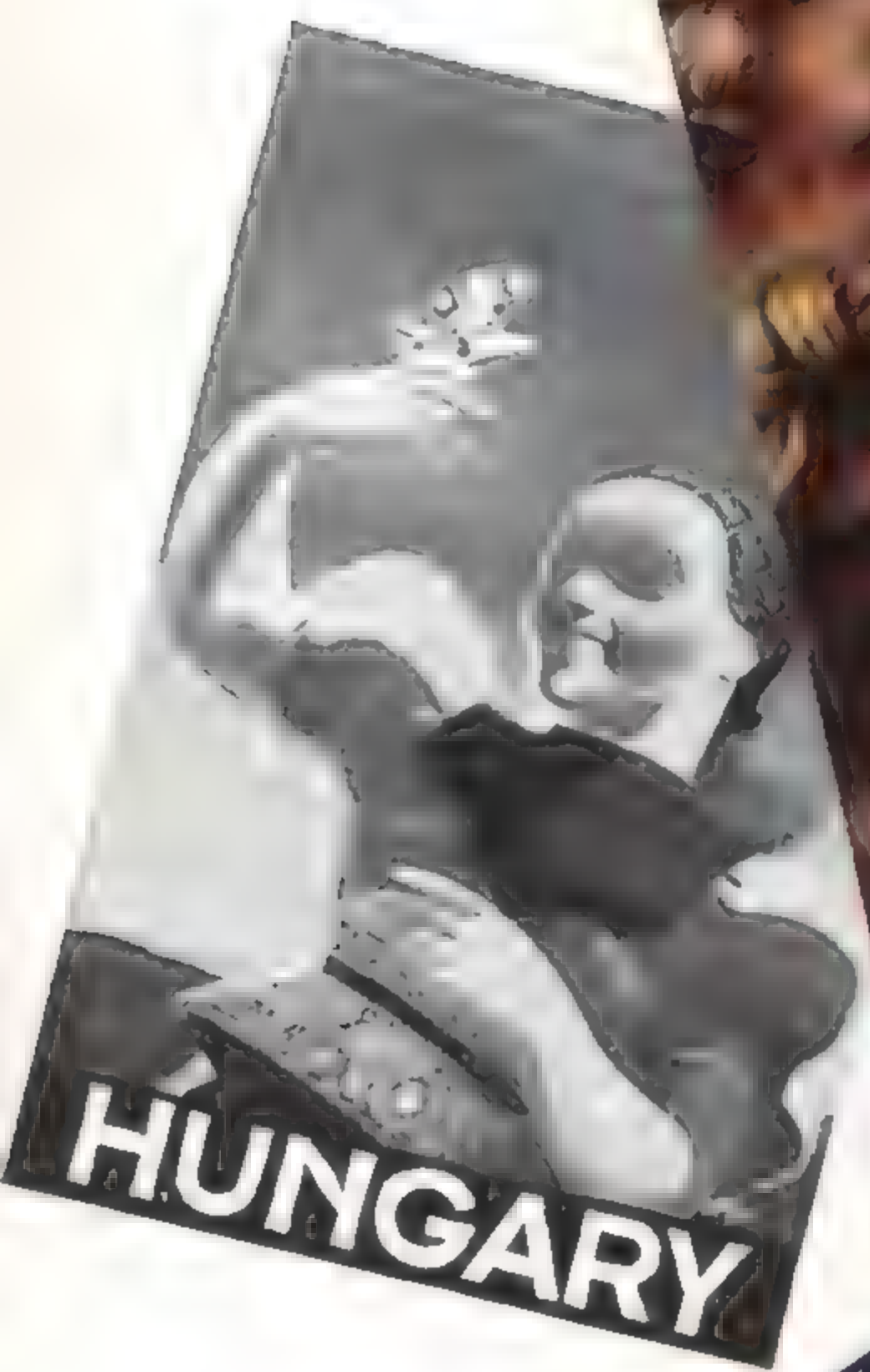
About the food itself; our menu includes a huge turkey that has been completely carved while it was hot, put together again, and sent to the table still warm, which is a perfect state for a turkey. An equally large baked ham occupies the other end of the table, and the covered dishes hold corned-beef hash, creamed mushrooms, and succotash, kept hot either by the hot-water compartment underneath or an alcohol flame. There are two dishes of each of these, so people can serve themselves easily from both sides of the table, but even then you can be sure the dishes will have to be refilled many times. A bowl of fresh vegetable salad, buttered toasted rolls, and home-made cranberry jelly supplement the menu, with individual hot pumpkin and mince pies as a sweet. The little pies are the only things that have to be passed by the servants, who can spend their time replenishing platters and glasses. (Continued on page 124)

Hunt breakfast in the pink! Fine heirloom silver and a cloth that tells the tale of the hunt make a beautiful background for the bountiful fare that awaits the field. The old English silver is from Norman of London. Mosse designed the cloth and napkins to match. The plates at the left, painted by Paul Brown, are from Plummer; those at the right by Cyril Gorainoff are from Abercrombie and Fitch. Fruit-laden Waterford compotiers; Westport Antique Shop. Food by The Waldorf-Astoria

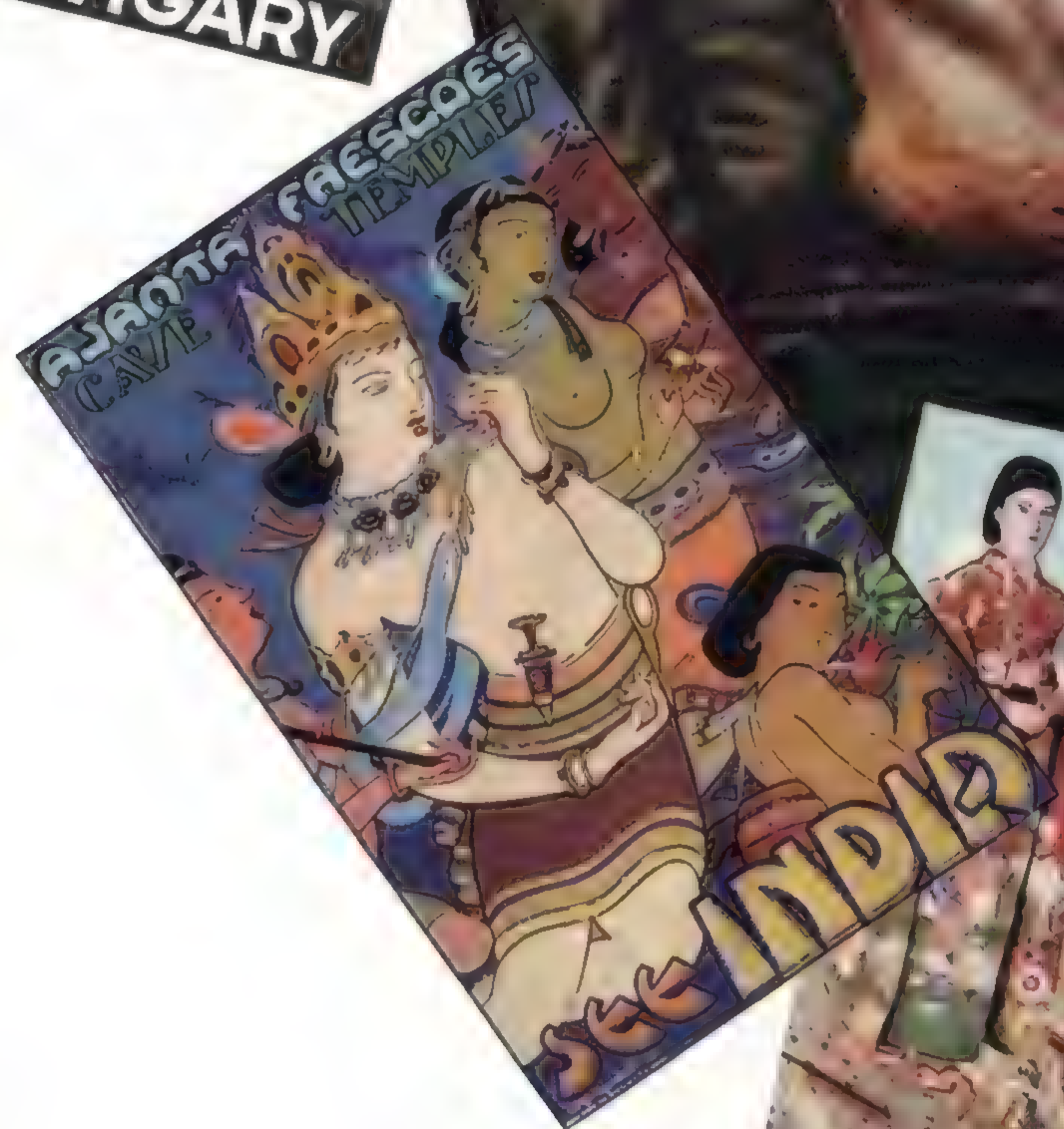




COTE D'AZUR  
LETE



HUNGARY



ASANTA  
CAVE  
FREScoes  
TEMPLES

INDIA



HUNGARY



DMBLOU  
TEL P.L.M.  
Service disponible entre 11h30 et 18h  
TELEPHERIQUES de MEGEVE



# ON THE FACE OF THE GLOBE

If you want to see the world's loveliest girls—go to Bali. No, you're wrong—go to Atlanta, Georgia. No—it's

Budapest that has the corner on beautiful women to-day. No, again—if you've never seen the *Ouled Nails* of Algeria, the saffron madonnas of Nanking, the taffy Valkyries of Sweden, the princesses of Kashmir—you don't know what beauty is.

Every race holds up a different ideal—with the sign-boards of the world spreading their flatteries before you, each one idealizing its own racial type. Although we scoff at the gay crudities of commercial art, it is a powerful moulder of the world's æsthetic sense, sometimes directed to fellow countrymen, sometimes to foreigners—a wily method of magnetizing travellers.

Some are lovely, some laughable—these pretty girls on the calendars, the candy-box covers, the travel posters. (We show you only a part of our collection here.) A little on the feline side, that succulent Chinese girl with her long waving hair, her Hollywood brows, her rouged cheeks—Chinese with a California patina. Dutch as Dutch, however, is the *juffrouw* from Holland, round and wholesome as an Edam cheese. More doll-like than dolls, those placid flowers of Japan, done for the Japanese trade. India's mocking brunettes lure you with a triple choice of skin tones: pale Nordic, mustard, and a warm chocolate. Greece deifies a blonde in a bathing-suit, her Marcel-wave rigid, her Praxitelean ancestors remote. The French girls here have a flair for sports—breathless and wind-blown on surf-boards or skis. The Hungarian artfully combines peasant and chic.

Future historians of our times will have no Phidias or Leonardo to study, but if they want to sum up what the twentieth century thought of feminine beauty, they may dig up the native art, the advertising photographs, the magazine covers, the coal company's New Year lithographs. They are done by the spokesmen of the multitude. They show the æsthetic opinion of the masses, manipulated by them, rather than by the art galleries with their Kuniyoshis, Brooks, Speichers. All of which is not surprising. For the world sees—as against one gallery painting—twenty movies, fifty magazine covers, a hundred travel posters, a thousand newspaper advertisements. *There* are the native concepts of beauty. Pretty? Not pretty? It all depends on where you're born.







HORST

Dramatic flare in black Hudson Seal; from Revillon • Felt pill-box pomponed with silver fox; Knox De Luxe





BY ANITA JOACHIM-DANIEL

**T**HE lot of a European king was never particularly enviable; it seems, if anything, to be even less so to-day. But it has undergone a slight *change-ment de décor*. Once it was cast among battles, sieges, invasions, duels, involving an almost certain end by poison or sword. Now it falls among the rip-tides of Fascism, Socialism, Communism, and just plain revolution—with the not-too-remote possibility of an abrupt end via bomb, bullet, or firing-squad. Once the kings made war on one another, meekly followed by their respective subjects; now they show a tendency to huddle together in a neutral corner while the subjects fight it out among themselves. But they are still—by the grace of God—kings, whether they like it or not.

A while ago I called on four members of this precarious fellowship, as different from one another as four monarchs—or four men—could possibly be. Leopold of the Belgians, sad, shy, serious, and painfully in earnest; Carol of Roumania, the eternal *enfant terrible*, whose career up to now has been pure musical-comedy; Gustav of Sweden, the sporting “Mr. G.,” elderly, benign, respected, and typically *grand bourgeois*; Paul of Jugo-Slavia, Regent in spite of himself, forsaking the things he really cares about—painting (he holds a Doctor of Arts degree from Oxford), music, books, freedom—to take over a thankless job until his nephew comes of age.

LEOPOLD OF THE BELGIANS is the ruler of a tiny, overcrowded country, very old, very cultured, and very busy, where the people eat French food with Flemish gusto, and speak the French language with un-French heaviness; where there are fervent Royalists, fervent Socialists, and a great deal of money-trouble. The young king’s official life is lived in the huge palace in Brussels—one of the biggest royal palaces in Europe, and probably one of the bleakest. I met him in the frozen magnificence of one of its enormous salons, furnished with exquisitely uncomfortable yellow silk chairs, lighted by seven great

windows, and presided over by a gallery of ultra-respectable ladies and gentlemen in golden frames. There was only one personal touch in the whole room, but it was an immensely pathetic one; a photograph of the late King Albert, inscribed “To my dear Astrid.”

The king agreed to pose for a photograph in the study where he worked, and we walked through sixteen salons, a corridor and up a staircase (I counted them on the way back) to get there. En route, the king lost most of his shyness and became very charming. The king’s study is small, square, and extremely conventional, except for one encroachment of modernity—an absolute battery of telephones on the writing-table, with their wires festooned over the edge and trailing about the floor among the rococo, Louis-Seize, and Empire furniture. However, one touch redeems them from shameless anachronism; above each of their prosaic black mouthpieces is a little gold crown.

Later I saw the king’s private study in the charming little house at Stuyvenberg, where he and the late Queen Astrid lived a happy and exemplary family life. No frozen magnificence here; the rooms are gay, intimate, utterly private, with the three children racing about very much like any other children. The king’s study is next to the billiard-room, and is simple to the point of severity (possibly a reaction from the official one in Brussels). Behind the desk is a beautiful eighteenth-century ship model, black against the bare white wall.

Not far away is the royal castle of Laeken, where the Queen Mother, Elizabeth, lives in perpetual mourning for her husband. Laeken was once rebuilt and richly furnished by another Leopold, the famous “Viveur,” who is responsible for one curious feature of the grounds—an ancient and decaying railroad track, running almost up to the castle. It was his dream to have his railway-carriage bring him right to (Continued on page 138)





First love



• Even a brother, usually a girl's severest critic, is forced to admit the charm of a cherry-red velveteen dress that matches his suit, right up to the festive white satin collar and cuffs. Both from Bonwit Teller

• Right: Alice and the Rabbit and a dress that would please even the White Queen. It's of taffeta, in green, beige, and brown plaid, edged with écreu lace. Alice's own velvet band round her head. Dress; Bonwit Teller

Alice and the rabbit



- The hostess (right) in pink linen; L. Brogan
- (Below): Pinning the tail on. A smocked dress of fine old-rose corduroy (Bonwit Teller) and blue velveteen trousers hitched on by straps over a white crêpe shirt (L. Brogan)
- Centre: Arrival in a coat and bonnet of palest blue wool (Bonwit Teller); and a blue tweed coat and hat, velvet-trimmed (Best)
- Last: Three at the party's peak—a pink shantung dress piped in lavender (Bonwit Teller); Valenciennes lace-trimmed pink velvet (Best); and a red velveteen party dress (Saks-Fifth Avenue, New York and Chicago)

# Party manners



Two-year-old charm



The tail on the donkey



Arrival at the Party



Snappers and Ice-cream



men are less emotional,  
ARE THEY?

BY ISABEL BANFORD BLACK

“WHAT’S the use of discussing men’s emotions in business?” asked a very wise friend of mine when I mentioned that I proposed to write this article. “It will never make an ounce of difference what any woman thinks about *that*.” I hastened to reassure her that I understood this all too well, and that my discussion would revolve, actually, around *women’s* emotions in business—would, to the best of my ability, constitute a defence of them.

Several times lately I have heard men say, as though stating the most obvious fact, that women are emotionally handicapped for business. Most recently the verdict was rendered by a well-known psychologist in the friendly atmosphere of a small dinner-party. His attitude on the subject was positive, but chivalrous. For he gave charming recognition to woman’s fitness for a place in the home—or some modern equivalent of the home, the nature of which I did not fully deduce because our hostess masterfully distracted my attention.

And so, as a business woman, I have been put on the defensive. Certainly, to discuss men’s emotions in business from any other standpoint would be a silly presumption and a waste of time. Men *belong* in business. The whole thing is their idea. And just as men belong in business, so do their emotions—good, bad, or indifferent.

When men make disparaging reference to the emotional qualification of women for business, the point at issue is certainly not women’s emotions as such. It’s obvious that men have always set great store by women’s emotions, have found them indispensable to a warm, comfortable, triumphant male existence. The only point at issue is the functioning of these emotions in business, and my defence of them will be an effort to establish one completely exonerating fact: that women’s emotions in business are not, as it turns out, noticeably different from men’s emotions.

If the first woman were about to go into business and we were called upon to predict what her emotional handicaps would be, our list would certainly include an oversensitiveness. “*Her feelings will be too easily hurt,*” we

would say. “*She will, from time to time, actually burst into tears.*” We would be right. She does. On occasion she weeps, silently but copiously. There is the case of Miss B., who occupies a key position in a large organization. I have it from a man who recently joined the organization that he went around after hours one night to introduce himself to the important Miss B. Finding her outer office deserted, he went right through to her private office, and there he found her dissolved in miserable tears because it had been necessary that day to fire an incorrigible, but appealing office boy.

Women shouldn’t be like that. There’s no way to defend them but to hold up for your inspection an equally guilty male. I have it from Miss D. that she found her boss, one of the contact men in a large advertising agency, weeping real, honest-to-goodness tears because his method of handling his client had been questioned not too tenderly by the management. With that impulse to comfort the sorrowing male on which you can pretty much count in women, Miss D. reminded her boss that he had recently been made vice-president (or rather, *another* vice-president) of the agency. Due to an unaccountable lapse, the man had for the moment forgotten the importance of his position.

Let’s go on with our guessing about that probable fate of women in business. “*She’ll be too nervous and high-strung to stand it,*” we’d probably decide. “*She’ll either have temper-tantrums or collapse physically.*” Well, it’s proverbial by this time, I think, that her physical collapses are at least as infrequent as men’s—that she’s a glutton for punishment not only in the crises, but, redounding to her greater glory, in the daily routine. But about the temper-tantrums. It was a man who told me about Miss C. Infuriated with an art director who, against her judgment, had bought ten drawings from his artist wife, she threw the whole stack at him from across the room. This is so inexcusable that I can hide my blush only by rushing forward my defence. On the first day I ever spent in business—a timid, secretarial fledgling—my new boss threw a box containing a dress-shirt at me because the office boy had *charged* the twenty-five cents it cost to (Continued on page 135)





HORST

## TAMARA GEVA

The dancing satirist of "On Your Toes," wearing fresh red roses in her hair and a dress made for motion—of smoke-grey net, silver-edged. From Best; Martha Weathered; and Neiman-Marcus





HORST

Two moderns—actually years apart, but wearing the same dress with equal success. The mother is Mrs. Courtlandt Richardson; the daughter, Mimi; the dress—a redingote of crêpe and velvet with a white vest and ageless lines. The mother substitutes a clip of diamonds and sapphires from Paul Flato for the bow. Saks-Fifth Avenue, New York and Chicago, has the dress, silver fox stole, and the hats by J. Suzanne Talbot designed for them

THE ONE AT THE RIGHT IS THE MOTHER



# THE AGELESS ERA

ALL over New York one runs into dozens of attractive women in their forties and fifties who wear much the same models as their daughters. If you've kept your figure, age doesn't count . . . you can wear almost anything in current clothes (barring a few of the wilder notions).

Even the woman whose figure is not quite what it once was—the woman who is five times a grandmother and proud of it—will find fashion playing into her hand. Not for years has it been so easy for her to find smart and becoming clothes. Here are some of the new points which might have been designed with the woman of fifty in mind.

High hats—they couldn't be smarter, and they give dignity and poise. Shy away from the giddier altitude-breakers, but have a little height either in the crown structure or in the trimming, and see what a success it is. Any one of the four hats illustrated here is a suggestion.

Hats that fit snugly over the back of the head—they're new, and they're a great relief from the pancake sailors or muffin toques which depended upon an elastic for support. The latter made even the young feel skittish.

Fur toques, light and close and comfortable, blend beautifully with the line of the hair and give softness to the face. They may be entirely of fur: of black or grey Persian, of mink or of caracal, or they may merely have a snatch of fur trimming. Bergdorf Goodman has excellent black felt hats with a motif of silver fox.

The new coiffures with their frame of soft smooth curls are beautiful and distinctive. If you have the face for it, sweep your hair back in a pompadour line, and look as handsome as an eighteenth-century duchess with powdered hair. Permanent waving of white hair is now so perfected, practically no one hesitates to cut one's hair. But no sharp cut or masses of ringlets at the back of the head. Smooth swirls



*Do it*



High hats are a fine asset.  
Top, a felt helmet with fine feathers; Bonwit Teller  
• Second, a pheasant wing on gold velours; Jay-Thorpe  
• Third, velvet turban plus quill; Bergdorf Goodman  
• Left: caracal pointed up with black felt; Jay-Thorpe



and an upward sweep of curls, combined with modelled planes of hair, are newer and more becoming.

And in your new coiffure, some night at the Opera, wear a soft swirl of black feathers, a few tiny tips of ostrich. They'll remind you of the Edwardian days, when you were a belle, but there's no out-of-the-attic suggestion about them, because your youngest daughter wears them, too. (Head-dresses call for discretion, of course.)

Or, when you drive to an evening party, have a black lace cape that can be pulled like a mantilla over your hair—and be one of the loveliest visions of the winter. Indoors, the mantilla becomes a cape on a black crêpe or velvet evening dress.

Paris is wearing black gloves by day more than anything else—which is good news for you. Or stick to white gloves, very clean and elegant, and a nice accent when worn with a choker of white pearls at your throat. Or try dark green gloves to match a green suit. There are no bright coloured gloves, with their overemphasis, to consider this year.

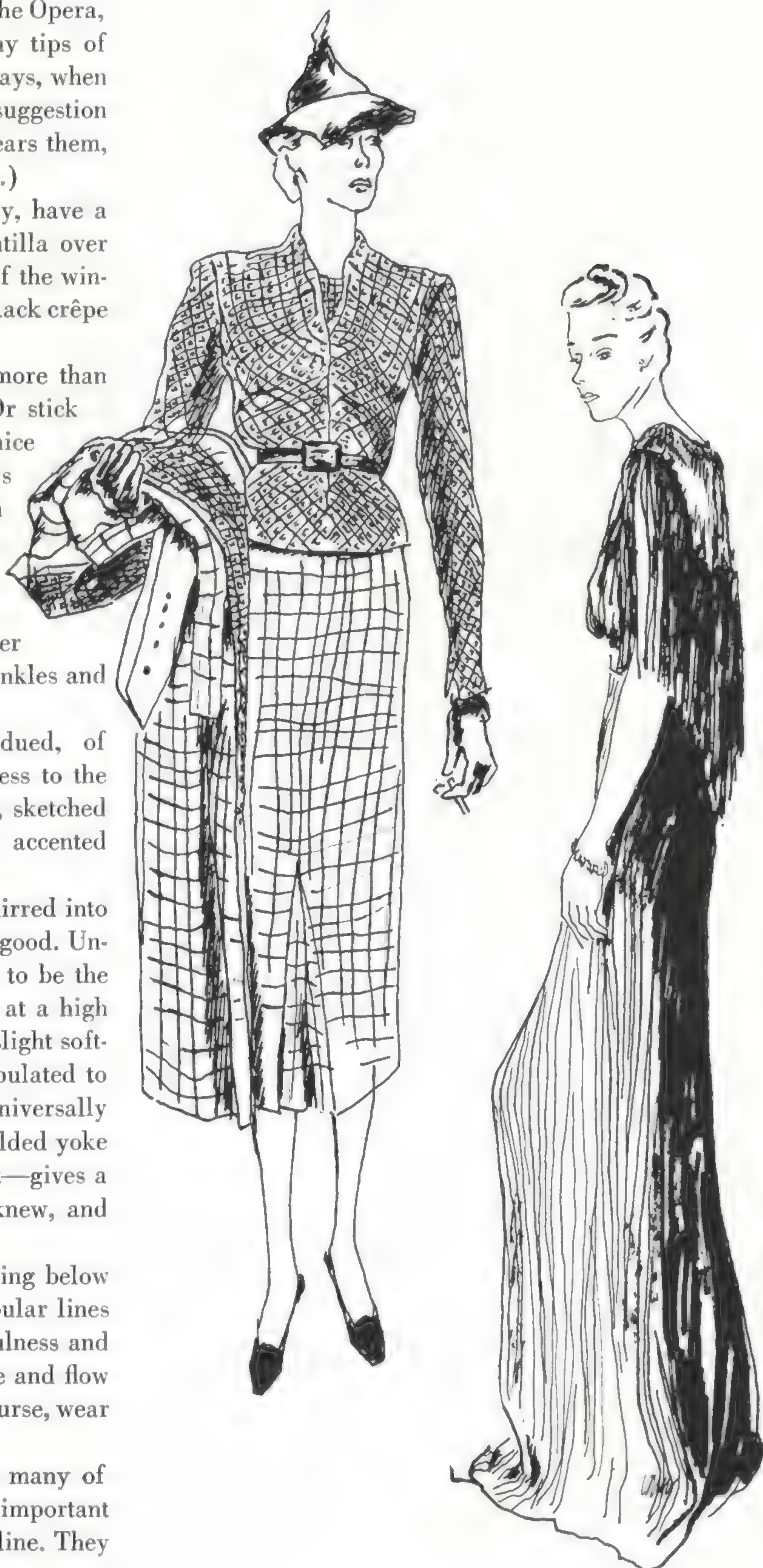
High-cut pumps give a fine support to the foot, but anything too pronounced in the higher cut is apt to look heavy and clumsy unless the ankles and instep are very slim.

Accented shoulders (very much subdued, of course) give, by contrast, an illusion of slimness to the whole silhouette. The coat from Mrs. Franklin, sketched on page 93, shows how smart and suitable accented shoulders can be.

The new Empire line with the bodice shirred into a high (not too high) waist-line is surprisingly good. Unless a woman is excessively heavy, this proves to be the best line we have had in years. Skirts starting at a high waist-line give a suggestion of length, and that slight softness and draping over the bosom can be manipulated to conceal figure defects. This new silhouette is as universally becoming as the lines from the Greek. The moulded yoke through the waist—broken, of course, by a belt—gives a trim, youthful line that a Greek gown never knew, and which many women will find they can wear.

The slight flare of the new skirts breaking below the hips is a great improvement on the old tubular lines that invariably tucked in behind. So is front fulness and back fulness of skirts—anything that gives ease and flow of movement. The heavier woman will not, of course, wear those too, too circular skirts.

Coat-dresses and redingotes—there are many of them and they are perfect. They suggest the important princesse silhouette and give a slim, elongated line. They have a suggestion of flow and movement—without resorting to folds and draperies. They allow stunning colour combinations, which many (Continued on page 132)







Five wise choices for you who are all of fifty or sixty. First on the opposite page: a country suit that is superb, even if your figure isn't what it once was. Of imported grey tweed, with a knitted blouse. From Bergdorf Goodman

- Second: Fringe, swinging from the shoulders of this black crêpe dinner-dress, gracefully covers the upper arm; Nelson-Hickson
- Upper left: A refreshingly different type of tailored coat for an older woman. Imported tweed, leather trimmed; Mrs. Franklin, Inc.
- Photographed above: In deep grape and cyclamen, this satin dress couldn't be more attractive with grey hair. The panel falls in a stately line in back or can be gracefully draped. Dress, bracelets, and silver fox cape from Bergdorf Goodman. Transformation by Manuel
- Right: Persian lamb and wool coat with an excellent shoulder-line. From Bonwit Teller; Martha Weathered; and I. Magnin, California







Miss Dorothy Fell (photographed in the bright red suède suit she got in England) has a great flair for hats, and is continually buying new ones. **BUT** she really likes to go bareheaded in town and out, and never wears a hat unless it's absolutely necessary

# BUT THEY

Princess Natalie Paley is constantly being photographed in settings of incredible magnificence (you see her below surrounded by ostrich feathers and diamond bracelet). **BUT** she really likes shorts, or the briefest of bathing-suits



Mrs. Morton Schwartz's collection of jewels is as enviable as her reputation for chic. **BUT** she really likes this set of massive gold Arabian jewellery that she found in a Paris antique shop, and wears it to the exclusion of practically all other jewels



Mrs. Frederick Havemeyer let us photograph the superb diamond-and-sapphire sunburst pin that she wears on a gros-grain ribbon. **BUT** she really does not like to be photographed herself, and never allows any one to take a picture of her

REALLY LIKE—



Madame Edouard Bourdet, wife of the famous French playwright who is head of the Comédie Française, is also a member in her own right of the smart Paris intellectual set. **BUT** she really likes the movies, and has a passion for Robert Taylor

Lady Stanley of Alderley, a sister of the Earl of Shrewsbury, was a recent and much-fêted visitor at Newport. She wears inexpensive ready-made evening dresses. **BUT** she wouldn't be seen in a country suit that wasn't made flawlessly to order, and cost three times as much



Mrs. Adam Gimbel, an authority on smart country clothes, chooses ravishing sports ensembles for her customers. **BUT** she really likes sweaters and skirts, and never wears anything else in the country. She has a wardrobe of fifty sweaters





# FINDS OF THE FORTNIGHT

VOGUE'S

A WRAP OF UPHOLSTERY BROCADE

DANCE DRESS OF DAMASK

COPPER-SHOT LAMÉ FOR DRAMA

VICTORIOUS VELVET

THE FLARED-BACK SILHOUETTE

ALL FROM SAKS-FIFTH AVENUE, NEW YORK

FOR SHOPS IN OTHER CITIES, SEE PAGE 145



- Above: Green lamé, shot with copper and fabulously beautiful, for a flowing-skirted dress and a short jacket that you can wear over other dresses. Also in red, blue, white. \$70
- First, right: Full back, slim front—so goes the starring silhouette of the season. Here it's in crêpe, moulded and flared and besflowered, for evenings that count. \$40
- Next: This for young things—a floor-long velvet coat with cuffs and a Peter Pan collar of right royal ermine! The wide skirt and shoulders make your waist microscopic. \$35
- Third, right: Edwardian drawing-room damask—the same sort of lustrous fabric your mother waltzed in—makes this dress, cut simply to show the beauty of the material. \$30
- First, opposite: The flattery of velvet and a deep, deep V neck for this dinner and informal evening dress. All of the fulness in the skirt swishes out behind. \$50
- And last, opposite: A magnificent salute to the evening—a wrap of imported upholstery brocade, fitted through the bodice, flaring beyond, and with its wide revers kolinsky-bound. \$40









# ELECT THESE



- No. S-3929: A dress to dance in. The front is slim; the back draped and full and swaying. Designed for sizes 12 to 20; 30 to 38
- No. 468 wings out behind in a swallow-tail peplum. Designed for sizes 12 to 20; 30 to 40
- No. 469: An evening redingote with mediæval splendour. Designed for sizes 12 to 20; 30 to 42
- No. 7529: The irreplaceable dinner-suit. Dress and jacket designed for sizes 12 to 20; 30 to 38





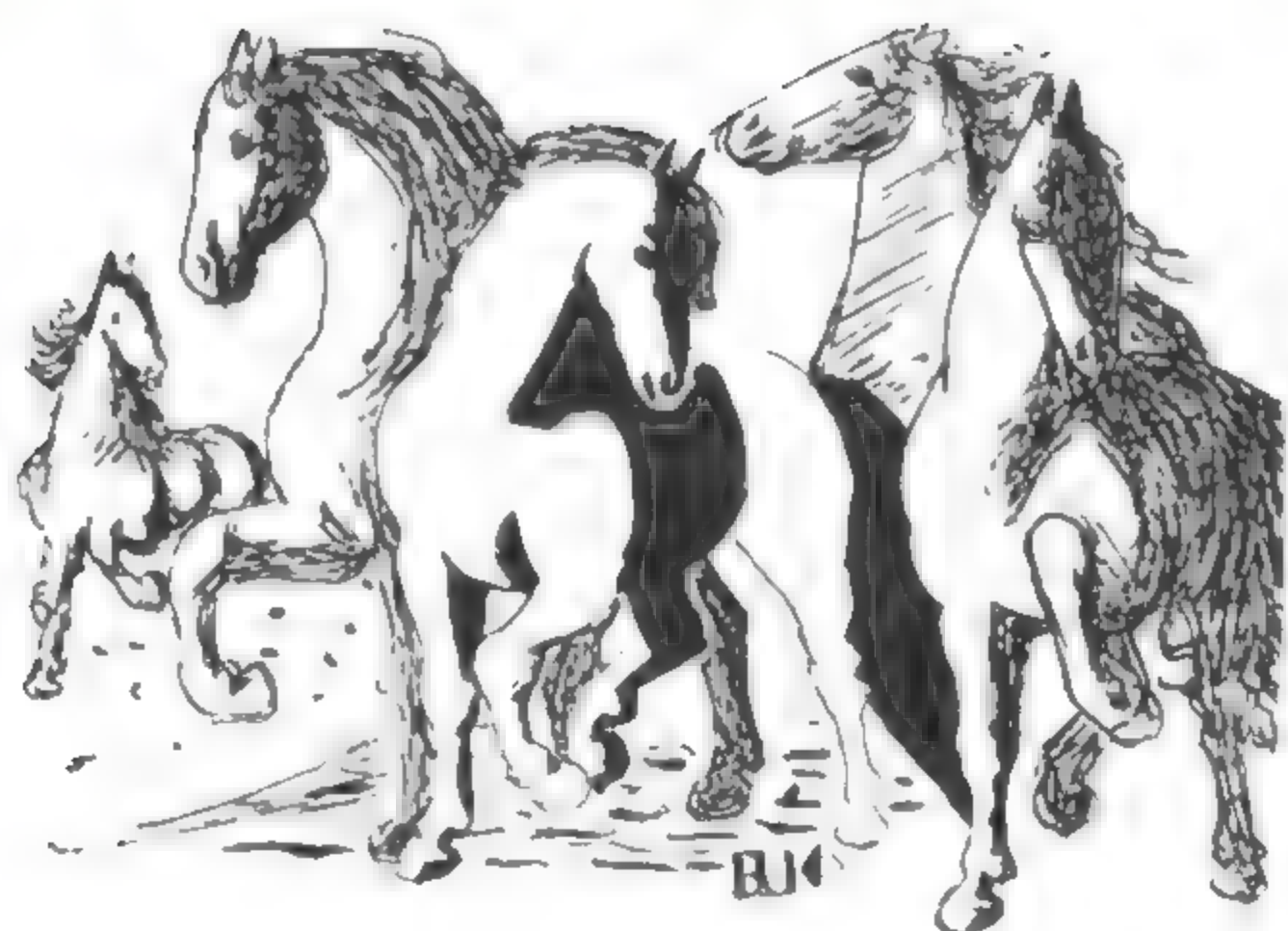
## Designs for Dressmaking

Four of those "little dresses" that are winners in any winter wardrobe because they are so widely wearable, so downright flattering

- No. S-3930: A fine sweep of fulness to the back of this one-piece dress; a slim, fitted front. Designed for sizes 12 to 20; 30 to 38
- No. 7531: Cut this "Easy-to-Make" dress out of dark crêpe or wool; then add a fanfare of colour in the turtle-necked vestee and the tied girdle. This model is designed for sizes 12 to 20; 30 to 40
- No. S-3935: A swinging-skirted dress and a fitted jacket. The built-up neck-line of the frock has a clever tab arrangement anchored by a jewelled pin. This is designed for sizes 12 to 20; 30 to 38
- No. 470: There's spirited flare to this dress. It has an upstanding collar and a back-flung peplum inserted at the hips. A silk cord girdle nips in your waist. Designed for sizes 12 to 20; 30 to 38

Back views of these models are on page 124





# HOBBY-HORSES

“YES, I am a collector. I collect walking-sticks and horses.”  
 “Then you must have very large stables?”

“For the walking-sticks? No, I keep them in racks.”

“For the horses, you fool!”

“Excuse me, I am not a fool, I am a collector. A collector is a very dignified thing to be. And I keep my horses on a shelf behind a glass door.”

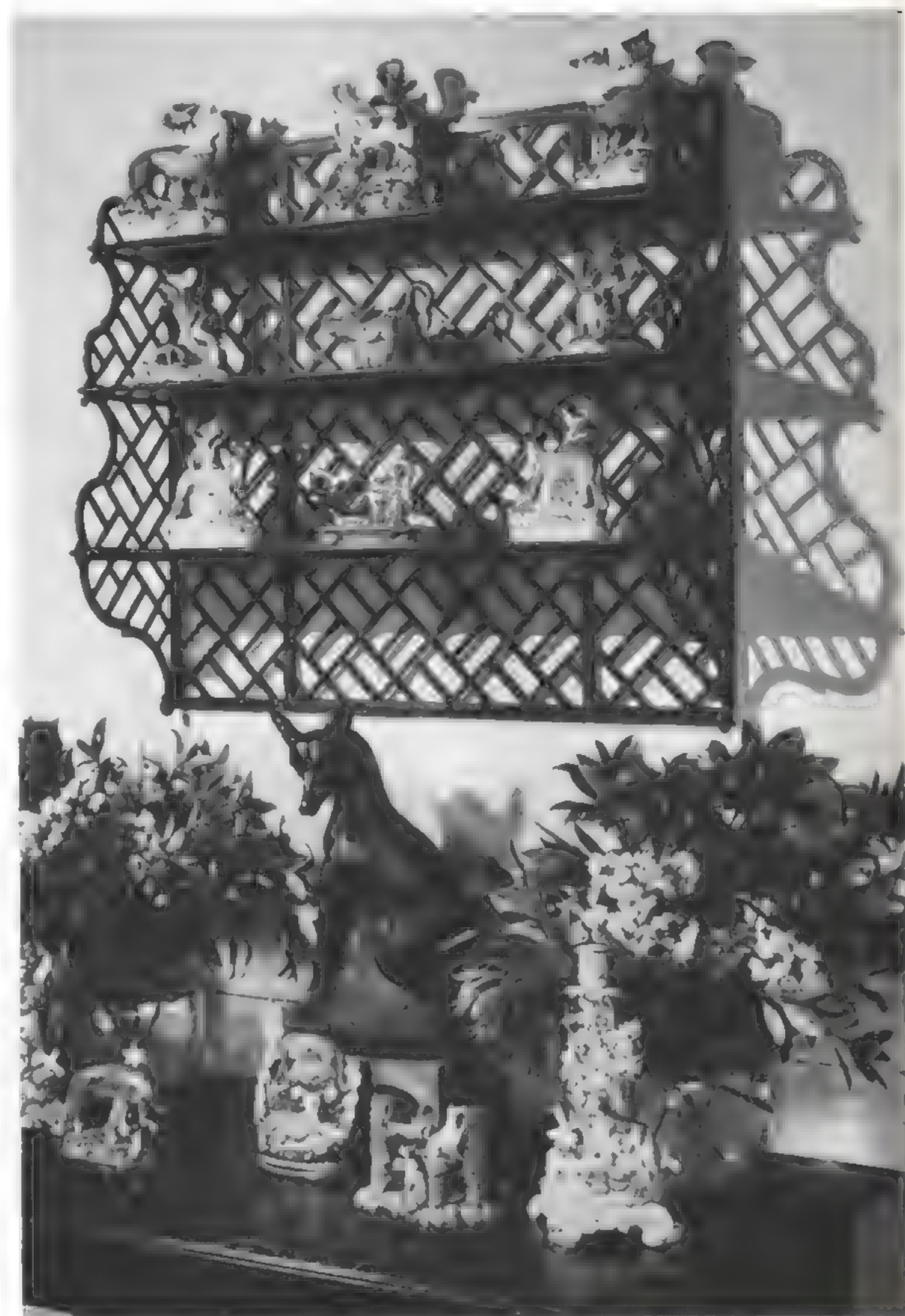
My stable collection began, as most collections do, in an unstable manner, by a bit of looting and its sequel: I was at a dinner-party in Hollywood; and in a room decorated in seven shades of white and by a Chinese jar of scarlet poinsettias, I espied two little white china horses at the sides of the chimney-piece. They were of the Kian-Sin period, and the male was lying on his back kicking his heels in sheer exuberance and *joie de vivre*, reminding me of my favourite picture of the small boy joyfully calling out: “Uncle John, what do you do when you feel *too* well in the early morning?”

I looked so wistfully at the little white china horse, that my host had a generous impulse (the story of my collection, as you will see, is full of hosts who had generous impulses) and gave it to me. “You may keep the other,” I said graciously. Two years later, he came to visit me in England and saw what was once his treasure, saying “Uncle John, what do you do, etc.” in the middle of my chimneypiece in Regency London. It was not unnaturally too much for his sense of ownership. He pleaded for it back again with some cock-and-bull story (or am I mixing my zoology?) about its other little white mare-companion missing it so sorrowfully. Exit, then, my Kian-Sin all the way back to poinsettias and California again. Next time I go there, I will collar it and bring it on a return journey to Regency London.

But, meanwhile, the collection has grown. I had written a book called *The Rueful Mating*, but its English title was *Little Red Horses*, after a picture by the Munich artist, Franz Marc; jolly little red horses with a touch of purple in them, prancing about and drinking out of blue pools of water in the sunlight on an open heath.

On the day this book was published, the mascots began to roll in: The first was somewhat mysterious; a very modern black horse of faintly grotesque proportions, with a red mane and tail, and a Groucho Marx expression in its eye. With it was enclosed a card scribbled with this cryptic message: “Dear Charles, this will be useful when you go to Constantinople!”

I pondered and puzzled over this message, wondering if my wits were not so bright as they used to be. Then what P. G. Wodehouse would call “the good old (Continued on page 122)



MRS. CHALMERS WOOD'S FOXES





NYHOLM




**ORNAMENTAL COLLECTIONS** Mrs. Paulding Fosdick's hobby is horses, and above is her rare group of Chelsea porcelain horses by the English sculptress, Aline Ellis. The mare and foal on the next lowest shelf are unusually fine. She mounts them all in a niche in her house in Tuxedo Park.

Mrs. Dodge Sloane collects dogs—and displays her mammoth kennel of them—all English Staffordshire and Rockingham—in four open cabinets lining the sides of a hall in her Long Island country house.

Mrs. Chalmers Wood goes in for foxes. On the opposite page, you see her group in Chelsea, Staffordshire, and Whieldon, with the large fox of wood. Her Syosset house also has foxes in paintings, rugs, and furniture.



	FORMAL EVENING	INFORMAL EVENING	FORMAL DAY	TOWN	TOWN—COUNTRY	COUNTRY	SPORT	BEACH
HAT								
TIE	WHITE	BLACK	ASCOT	DARK	LIGHT	GAY	MIXED	NONE
COAT								
TROUSERS								
SOCKS	BLACK	BLACK	BLACK	DARK	LIGHT	WHITE	STOCKINGS	NONE
SHOES								



## SHOW THIS TO YOUR HUSBAND

A MAN should have a wardrobe—an actual wardrobe—not just enough clothes to cover him. This means that a man must let himself go and buy a lot of clothes a few times in his life—a lot more than he really needs at the moment. When a woman does this, she usually gets herself—and some one else—into debt. But when a man does it, he is laying up against a rainy day. If he buys good clothes, he has them for years. And if he goes on adding to them, he has the advantage of always having the right thing for the right occasion. For a man, it is like stocking up a wine-cellar.

It is difficult for a woman to understand this (she understands very little about men's clothes), but the appearance of the man she admires is the result of just this. No one has ever explained why, but the fact remains that, if a man has at least five or six lounge suits for ordinary wear, they always look new, no matter how old they may be. But if he has only two, they both look tired and old, and he looks poor and shabby.

A man's wardrobe is rather a formidable thing. Depending on his activities, it is large or not so large. But in any case, there are eight main divisions indicated by the chart above, which call for one or more suits and a number of accessories to go with them. Let us take them up in order.

FOR FORMAL EVENING WEAR, a tail-coat is worn with a stiff white shirt, wing collar, white bow tie, white piqué waistcoat, black silk socks, and patent leather evening shoes (not pumps).

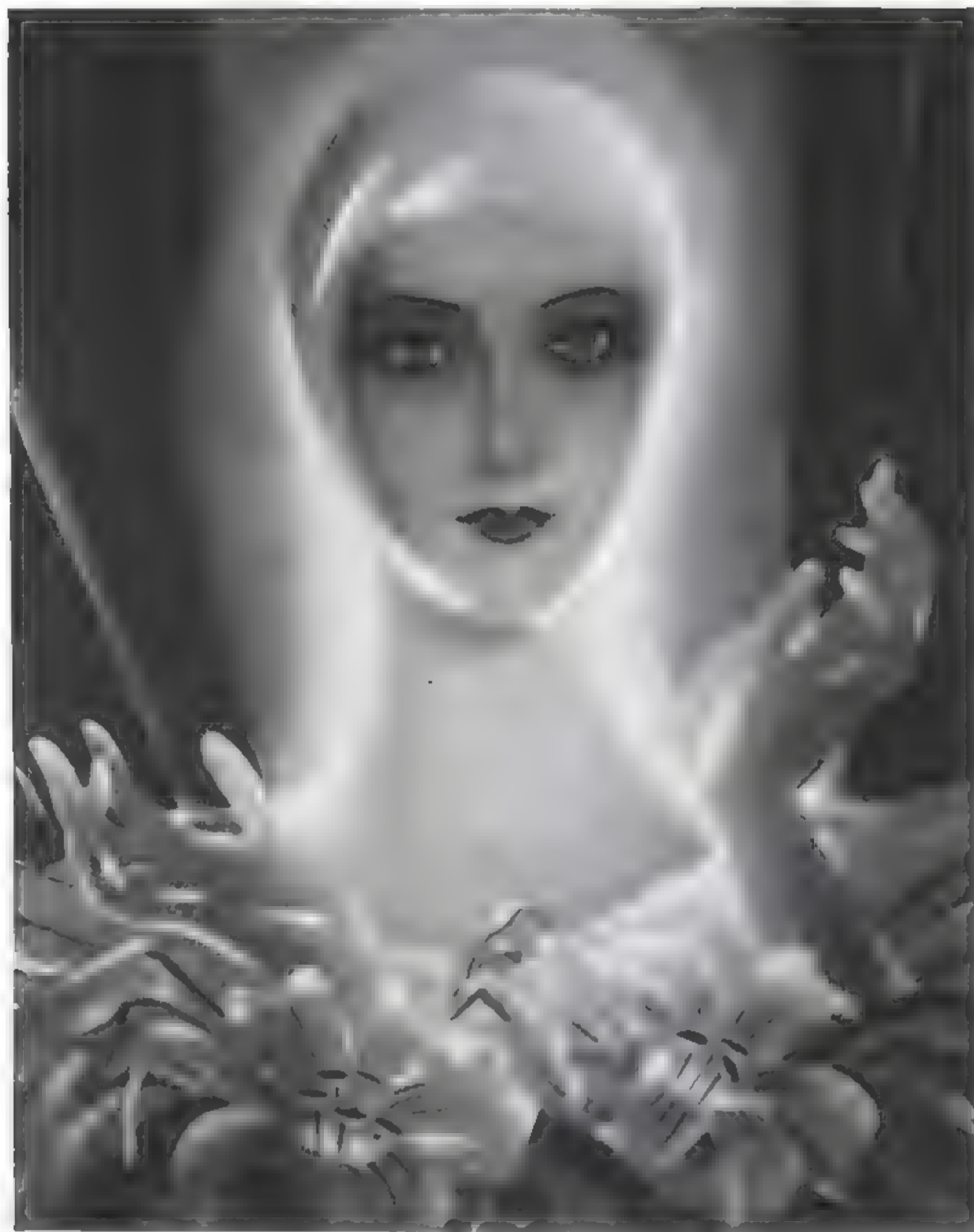
In England, when in doubt about the time of dinner and what to wear, the usual question is "black or white tie?"—meaning a tail-coat or a dinner-jacket. Requirements differ, depending on locality. But in all large cities, generally speaking, a tail-coat is worn for the opera, first night at the theatre, official dinners, débutante dances, and smart parties in the "season."

Since evening clothes are a uniform, a man depends for his smartness on the way his are cut. And well-cut evening clothes are those that "hug" the waist-line, do not meet too closely in front, and have short enough sleeves to show plenty of cuff. The bow tie should be well tied. And perhaps the most important of all are the fit and length of his white waistcoat. This should always be well strapped in at the back and never, under any condition, show below the line of the coat in front.

FOR INFORMAL EVENING WEAR, a dinner-jacket, preferably double-breasted, is worn with either a stiff shirt and a wing collar or a soft shirt with the collar attached—depending on the occasion and the time of year. A black bow tie, black silk socks, and patent leather evening shoes or pumps are worn with a dinner-jacket.


It has rather gone out of fashion to wear a single-breasted dinner-jacket, since the double-breasted jacket does away with the necessity of a waistcoat. However, some men still prefer the former, and with it is worn either a white piqué waistcoat, a black silk waistcoat, or waistcoat of the same material as the dinner-jacket. Both tail-coats and dinner-jackets are now made of dark blue-black material with an invisible herring-bone pattern or stripe rather than plain (Continued on page 114)

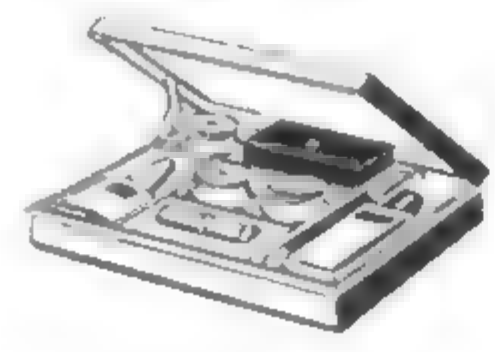



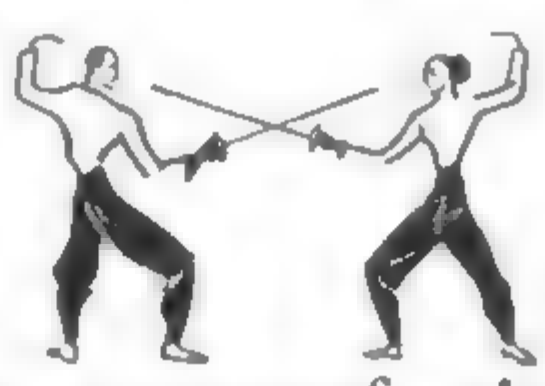


## AN OPEN LETTER

*from Elizabeth Arden*

One hears a great deal about "choosing the correct make-up" . . . and much of it is vague. But in my Salon, you try an infallible experiment and find a very definite answer. I have designed *Color Capes*  in sixteen of the season's newest colors. You slip one on, together with the make-up especially created for it, and learn that you can be lovely even in shades extremely difficult to wear. I extend a cordial invitation to you to make an appointment at my Salon to try this experiment.

In a *Color Harmony Box*  I have assembled a complete make-up for each of the new colors. Think how convenient, how chic and how clever it is to have a perfect make-up ready for each costume. The name of the dress and the jewels you wear with it should be written on the box . . . it will prevent mistakes which are only too capable of ruining an important occasion. And while you are in the Salon, there are many fascinating things to do. I hope you will ask to have an expert skin analysis and a delightful face treatment.  Visit the *Exercise Department* and learn how to regain or retain a

slender figure . . . Have lessons with the world's most famous fencer, *Aldo Nadi*.  . . . Then, the Hair Salon — an adventure in loveliness where celebrated hair dressers design coiffures to bring to perfection your own ideal of yourself.

*Elizabeth Arden*

691 FIFTH AVENUE, NEW YORK CITY  
LONDON . PARIS . BERLIN . TORONTO . © 1936, EA



# DISCOVERIES IN BEAUTY

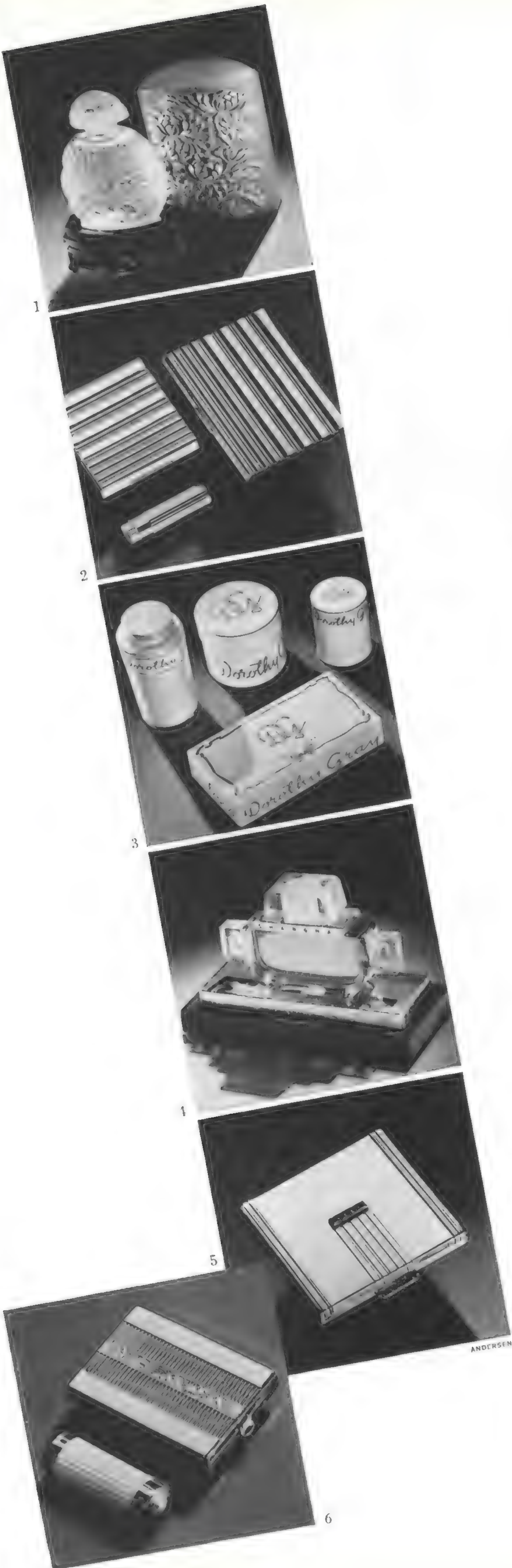
SOMETIMES it's fun just to start forth on a tour of beauty exploration for yourself. Even if you only need a box of face powder at the moment, allow time to look about you and see what you can see. We practically conduct such a tour in this department in every issue, but there are always more things to discover, and besides—you can't escape it—Christmas is coming!

For example, if you are among the numberless Louis Philippe devotees, take a look at their new Coronation Red that is making a proud appearance. There are going to be coronation shades in practically everything, and, as far as we know, this is the first to make its début in cosmetics. It is in the beautiful glowing red that will figure in the coronation robes, and is a shade that proves exceedingly flattering in make-up. Both the lipstick and the rouge in its famous little *fleurs-de-lis* tin come in this new red, and you will find them wherever Louis Philippe things are sold, which means everywhere.

- Then, you may be a Caron addict, and, unless you have been out to look about, you won't know that your loves, "Bellodgia," "Nuit de Noël," and "Tabac Blond," are appearing in handsome new white boxes of modern design that are made to keep a layer of air about the bottles. This business of having air around a perfume bottle protects the perfume from any changes due to climate or temperature, and is a pretty fine point of consideration.

- Probably you have heard about Daggett and Ramsdell's Golden Cleansing Cream, but you won't know what it will do for you until you have tried it. This cream contains colloidal gold. This doesn't mean that you will find little specks of gold in it, because, in that form, it is no more a metal than the iron in your child's spinach. But it does mean that this ingredient in the cream has a remarkable faculty of cleaning dirt and make-up out of your pores. Furthermore, it has a freshening effect on your skin that makes (Continued on page 106)

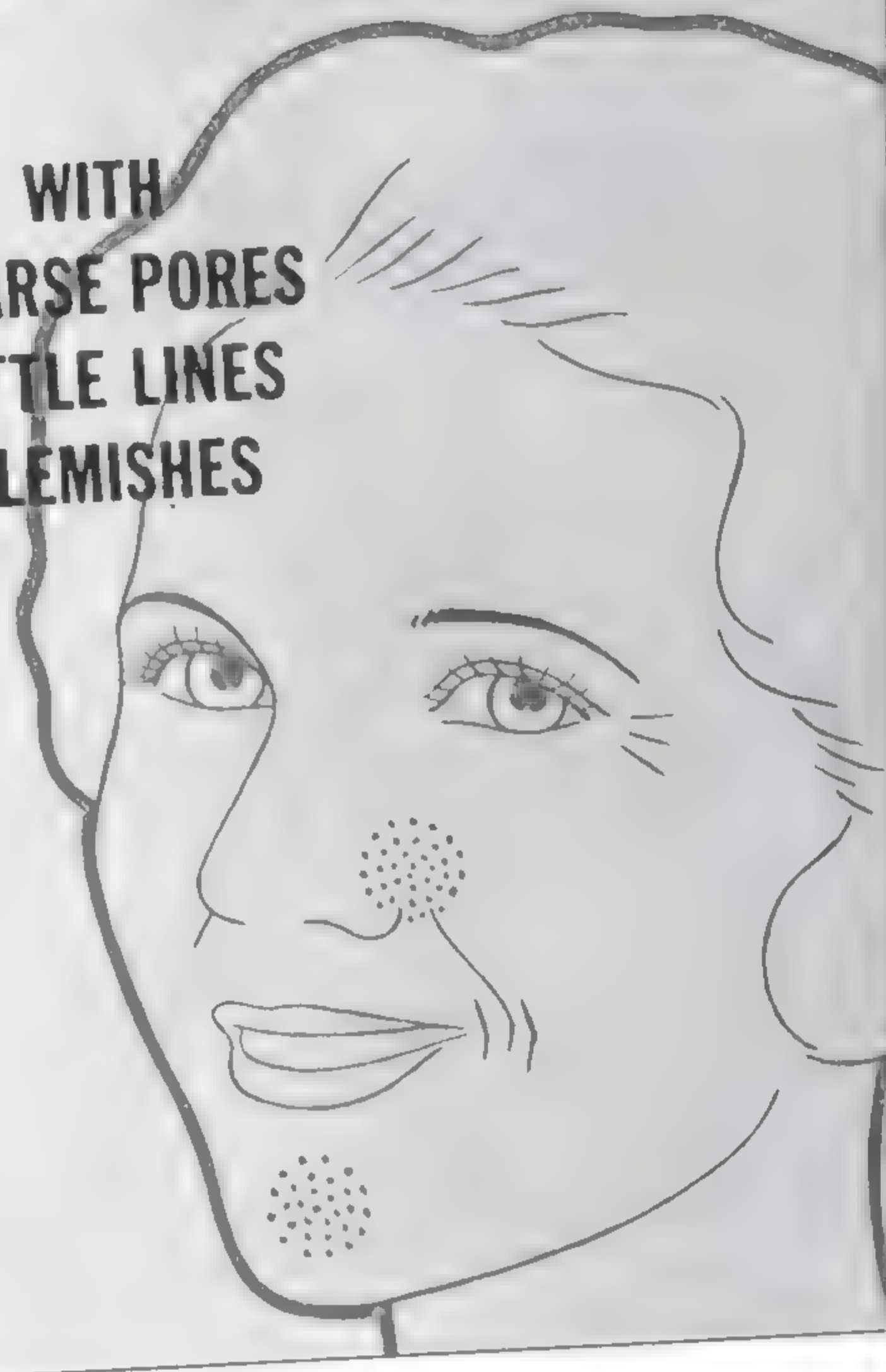
1. "Kobako," the new Oriental scent by Bourjois in a frosted flacon
2. Harriet Hubbard Ayer's "Golden Hours" trio, a cigarette-case, vanity, and lipstick to match, of distinctive modern design
3. A charming bath group by Dorothy Gray includes a cylinder of bath salts, dusting powders, and fragrant soap done up in new guise
4. "Shanghai," Lenthéric's latest perfume, is a warm, haunting scent in a modern bottle that was inspired by an ancient Chinese urn
5. Primrose House's gold-plated "Jewel" compact, thin as a wafer and with jewelled motif and catch, is an evening accessory of chic
6. "Cache" is the name of Coty's newest double vanity-case with the amusing "Periscope" lipstick to match, in ivory, red, or green





YOUR FACE IS  
"YEARS OLDER"

WITH  
COARSE PORES  
LITTLE LINES  
BLEMISHES



Mrs. Adam K. Luke, Jr. says: "Pond's Cold Cream certainly keeps my pores fine."

## *Faults that start in your* **UNDER SKIN**

A SINGLE blemish can dim the freshness of your skin . . . make you look *older* than you are.

A few coarse pores say, "She's getting on in years"—as loudly as lines and wrinkles say it.

Stubborn things—that keep on getting worse till you learn their real cause and the real way to treat them.

The truth is, almost all skin faults get their start, not on the surface, but in the

under layers of your skin. And there's where you must fight them.

### **Deep-skin rousing needed**

In your *underskin* are little hidden glands and cells and blood vessels. These are the foundation of your outer skin's health. The minute they function poorly, pores begin to clog and then blemishes come. Even lines are really nothing but creasings in your outer skin, caused by failing tissues underneath.

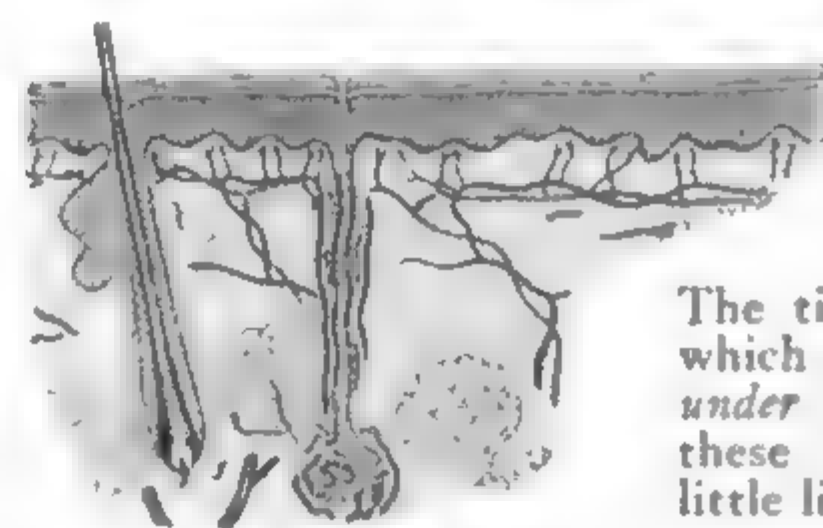
But—you can rouse that underskin to healthy vigor—by the regular use of Pond's invigorating deep-skin treatment.

### **Twice daily—for a fault-free skin**

Pond's Cold Cream is made with specially processed oils which travel deep into the pores. Right away it softens dirt—floats it out . . . and with

it the clogging matter from the skin itself.

Now the rousing treatment—more Pond's Cold Cream briskly patted in. How wonderful it feels. Blood tingling. Skin glowing . . . and so much softer! You are waking up that underskin.



**Aging faults start here**

The tiny glands, cells, blood vessels which nourish your outer skin are all under that dark layer on top. When these fail—coarse pores, blemishes, little lines come. Keep them active!

**Every night**, pat in Pond's Cold Cream to loosen dirt, make-up. Wipe it all off. Pat in more cream briskly—to rouse your *underskin*, keep it working properly, so annoying faults *can't* age your skin.

**Every morning**, and during the day, repeat this treatment. Your skin becomes softer every time—looks younger. And it's all smooth for your powder.

### **Send for SPECIAL 9-TREATMENT TUBE and 3 other Pond's Beauty Aids**

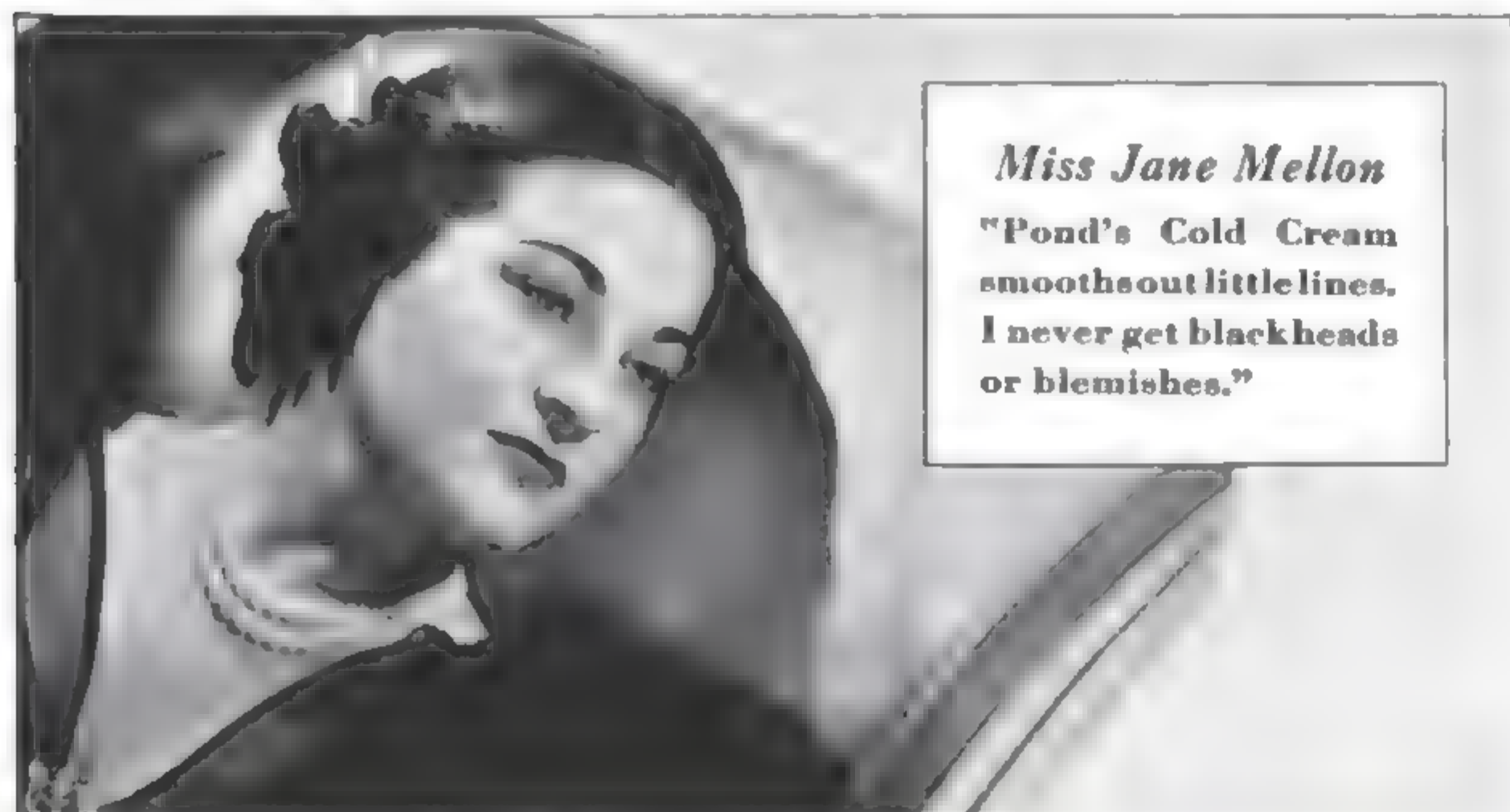
POND'S, Dept. L56, Clinton, Conn. Rush special tube of Pond's Cold Cream, enough for 9 treatments, with generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder. I enclose 10¢ to cover postage and packing.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Copyright, 1936, Pond's Extract Company



**Miss Jane Mellon**  
"Pond's Cold Cream smooths out little lines. I never get blackheads or blemishes."



# HOW TO AVOID THAT "Made-up" LOOK

Be colorful . . . but not painted. The Color Change Principle available in Tangee lipstick, powder and rouge intensifies your own natural coloring.

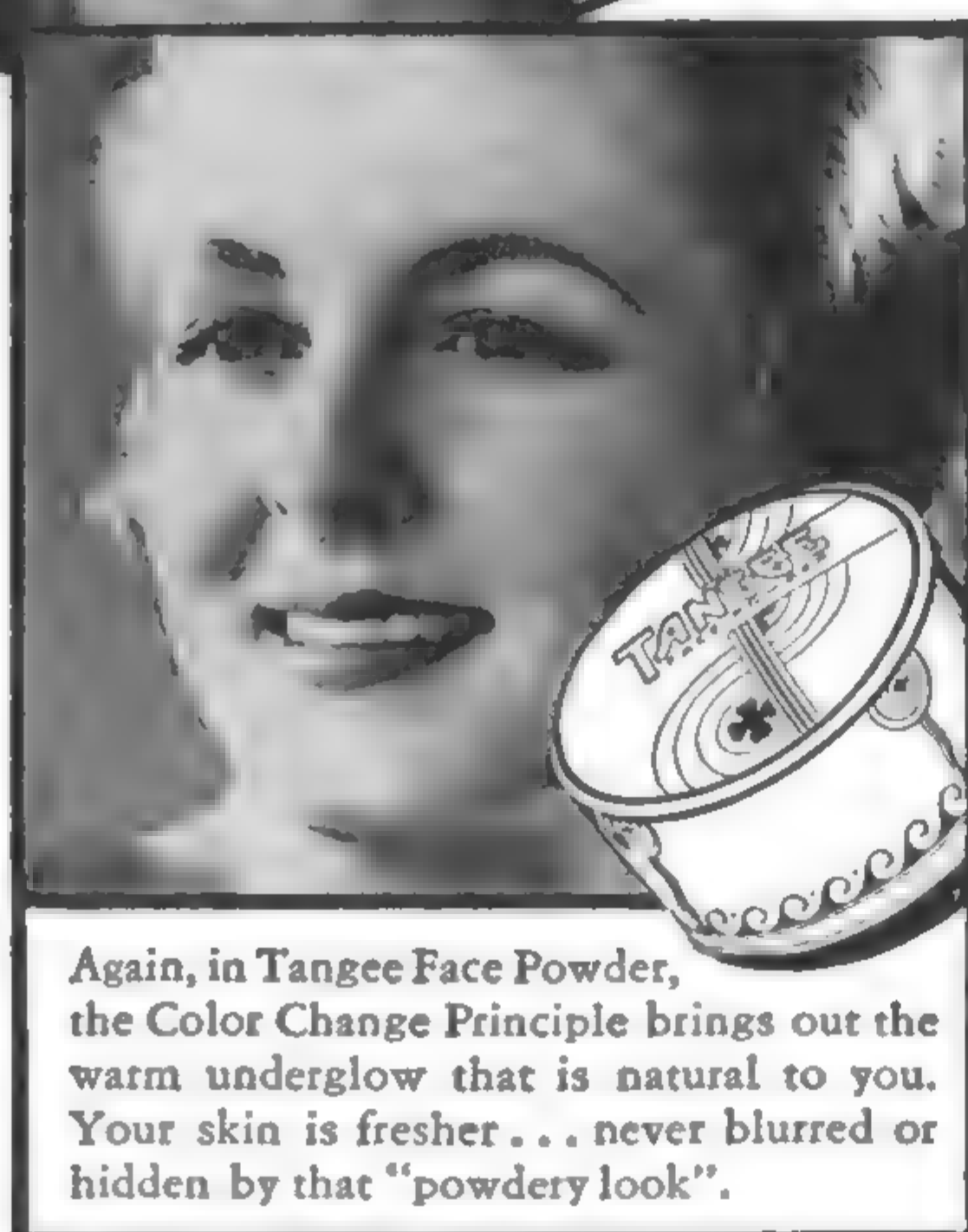
Today it is quite simple to make the most of your own natural skin tones. The Tangee cosmetic principle brings out a liveliness and sparkle in your lips, cheeks and skin that is yours alone, because it is *your* coloring. Intensified, warmed radiant color that

belongs to you and you alone! Exactly how the Tangee Color Change Principle accomplishes this is explained in the pictures below. It will take you 22 seconds to read how to be lovelier . . . in your own way. Colorful and appealing . . . yet you'll never look "made-up".

Your mouth is your most expressive feature. So let your lips be smooth, young and appealing. Tangee your lips . . . don't paint them. Orange in the stick, on your lips Tangee changes to the soft blush rose Nature has given to you.



Your cheeks when rouged with Tangee are radiant with a delicacy that is natural only to you. In Creme or Compact. Both contain the magic of the Tangee Color Change Principle.



Again, in Tangee Face Powder, the Color Change Principle brings out the warm underglow that is natural to you. Your skin is fresher . . . never blurred or hidden by that "powdery look".

Insist upon Tangee for all your make-up essentials. Only in Tangee can you obtain the Color Change Principle. The new Tangee Face Powder is 55¢ and \$1.10.

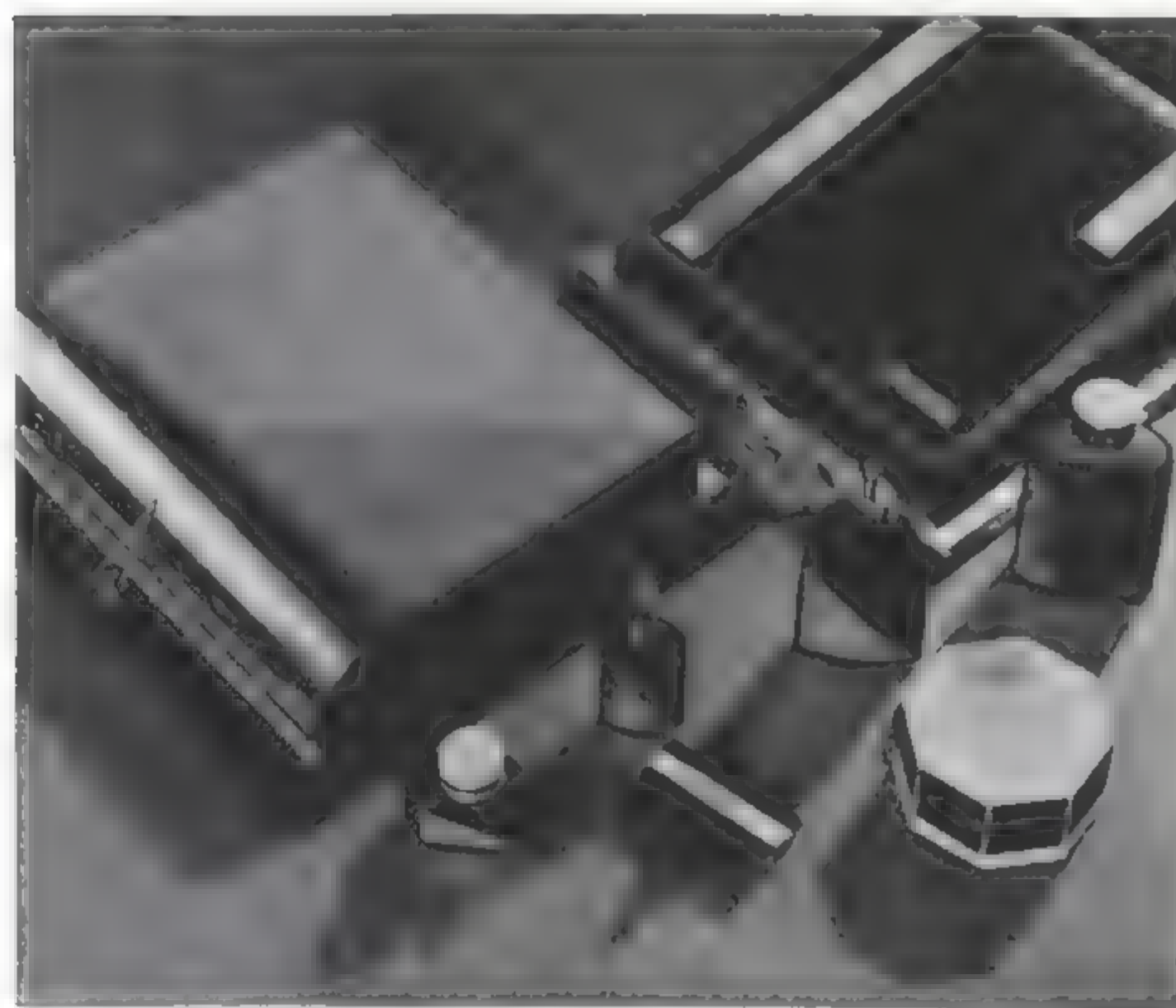
Rouge, in compact or creme form, each is 83¢. Lipstick, both Tangee Natural and Tangee Theatrical, is available in 39¢ and \$1.10 sizes. Begin to be lovelier in your own way.

• **BEWARE OF SUBSTITUTES!** There is only one Tangee—don't let anyone switch you. Always ask for TANGEE NATURAL. If you prefer more color for evening wear, ask for Tangee Theatrical.

World's Most Famous Lipstick  
**TANGEE**  
ENDS THAT PAINTED LOOK

THE GEORGE W. LUFT COMPANY . . . NEW YORK

## DISCOVERIES IN BEAUTY



Bourjois cases serve a double purpose—as gifts, with preparations; as make-up boxes when empty

(Continued from page 104) your skin look and feel more alive. This Golden Cleansing Cream is non-liquefying, delicious pink in colour, and very pleasant to use. If you live in the vicinity of New York or Chicago, you can go into the Daggett and Ramsdell salon and see how the cream works on your own face. This is a pleasant service that is given without any charge, and, while you are being told about the scientific background of the cream, the operator is giving you a skilful make-up, so that you go forth both edified and beautified. The Daggett and Ramsdell salons are at 30 Rockefeller Plaza in New York and at 62 East Monroe Street in Chicago.

• Every so often there comes a demand for a creamy lipstick, one which won't dry the lips, but which will last. And the next time you hear of any one in quest of such, mention the name of Woodbury's, for their newest lipstick seems to have a way of supplying all these qualifications. This lipstick is part of a new Woodbury's duo, of which the other half is a rouge, in a case and shades to match the lipstick. The rouge, too, has a smooth consistency that makes it exceedingly easy for application. Also, Woodbury's, having known from long years of experience the success of their set for men, have now produced a set for women that contains their four most important beauty aids. One is the famous soap that produces the skin you love to touch, and the other preparations are the cold-cream and face powder in their new germ-free formulæ and a liquid almond-rose cream that is a fine thing to have, what with winter coming on.

• There is an eternally lovely quality about rose geranium, and the latest verification of this is the new 4711 Geranium Rose Eau de Cologne, which people are sniffing with delight wherever they encounter it. It gives you a lift! (Continued on page 108)



Dorothy Gray's week-end case is a triumph of equipment and appearance at a very small price



# CHANEL

In years to come, it is certain that the scent of the stirring perfume, Chanel No. 5, will bring to many people a nostalgic memory of the gayety of the autumn of 1936 . . . for it is this perfume, above all others, that seems en rapport with the tempo of this season.

GARDENIA DE CHANEL No. 5 CUIR DE RUSSIE (Russia Leather)



CHANEL EAU DE COLOGNE  
perfumed with  
No. 5  
GARDENIA DE CHANEL  
CUIR DE RUSSIE (Russia Leather)







*Tilted*

lines in a coat of superlative Labrador mink  
by Stein & Blaine. From a superb collection  
of winter furs of our own origination.

**Stein & Blaine**  
13-15 West 57th St., New York

## DISCOVERIES IN BEAUTY



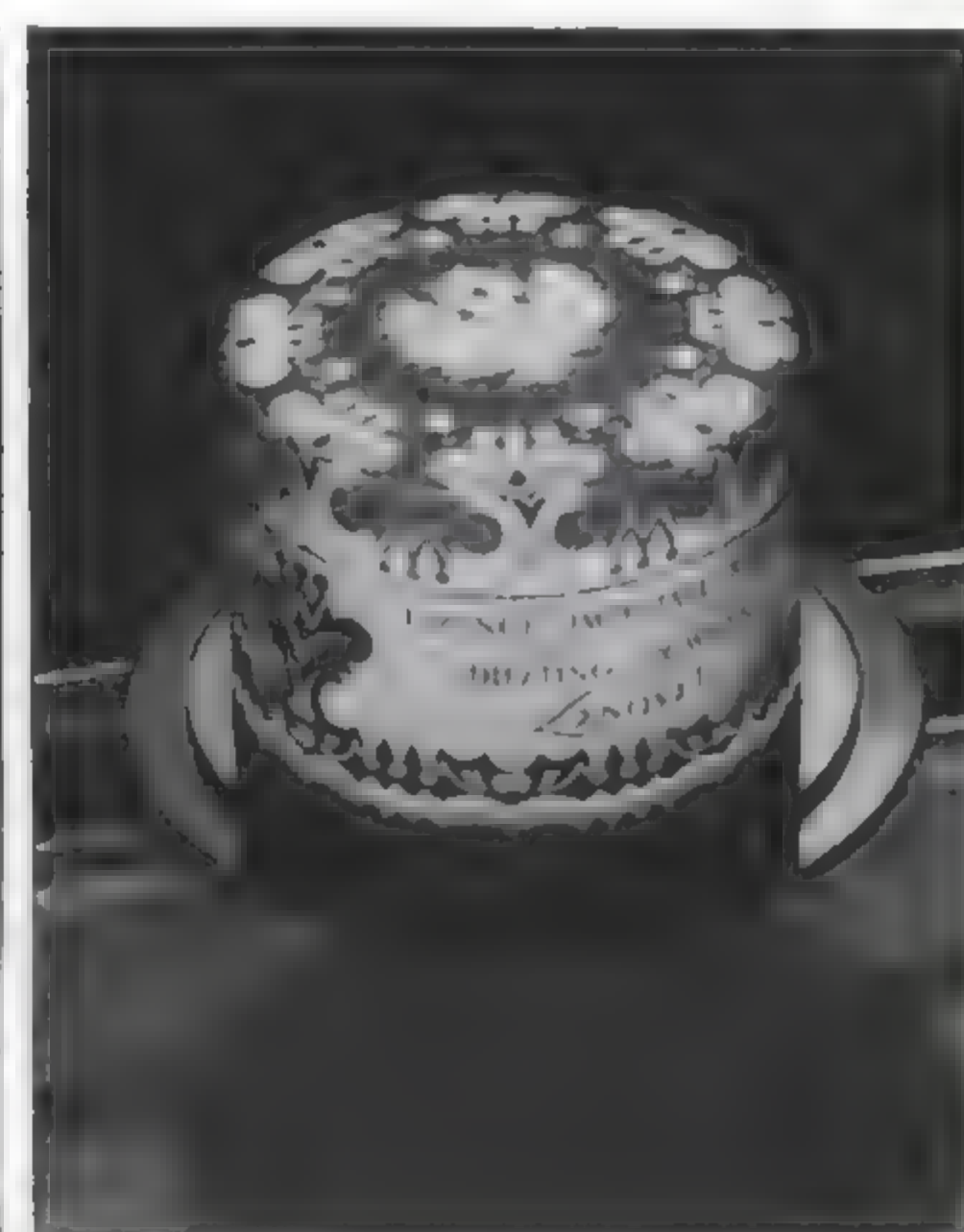
Fay's "Absolute Essence of Gardenia," true, lasting; "Mimzy," refreshing eau de Toilette

(Continued from page 106) • Every so often all of us find ourselves with one of those objectionable little blemishes that will appear no matter how carefully we care for our skin. And even when the blemishes are disappearing, the skin around that area needs special consideration. The cream you use should be anti-septic, to heal as well as to prevent any spreading infection. Sophia Robart provides such a preparation in her pore cream, a cream that has both soothing and antiseptic ingredients. One particular virtue of this is that you can use it as a foundation under powder during the time the discrepancies last. It isn't drying either, so you can leave it on overnight, even on a dry skin. Miss Robart is the one responsible for that washable cleansing cream that washes off with cool water, leaving your face feeling so fine and fresh. Her salon is in Boston, where she has a clientele that sings her praises far and wide, but her preparations are also available at Saks-Fifth Avenue, in New York.

• Cutex has a new kit in its series of masterfully equipped manicure-cases. This is the Club Kit, and it couldn't be more convenient for putting in your suitcase or keeping in your drawer at the office. It is in black or royal-blue leather, and it is slide-fastened on three sides. In the top are the manicure implements, firmly fitted. In the lower part are generous bottles of polish, oily polish remover, oily cuticle remover, and cuticle oil, together with a little box of cotton and a nail-rest. (This emphasis on oil, you realize, is one that will be extremely beneficial to your finger-nails.) The little nail-rest, too, is an item of importance for those who find real difficulty in getting a new coat of polish on their nails with professional smoothness. (Continued on page 110)



ANDERSEN



This handsome bottle holds Campana's Italian Balm. Lengyel's "Essence Impériale Russe" scents this attractively boxed dusting powder



# ARNOLDAIRE

YOU OUGHT TO OWN SEVERAL  
BUT YOU *must* HAVE ONE

Authentically designed on the classic lines of the English walking shoe, ARNOLDAIRE is as smartly indispensable for outdoor wear in town or country as a felt hat or a tweed suit.

Three of its different stylings are shown here. Two of them have become the most popular of all Arnold Authentics, not only in New York and London but all over the United States. The other is brand new this fall.

All ARNOLDAIRES, in whatever style or leather, have detachable kiltie tongues. And all of them, of course, have the special advantage of the Arnold Glove Grip to assure you that they will fit superbly. Any of these stores can show you this great shoe. Price: \$10.50; Denver and West, \$10.75.

M. N. ARNOLD SHOE COMPANY, SOUTH WEYMOUTH, MASS.

London D. H. Evans & Co. Ltd.  
Bermuda Trimminghams'

Akron The M. O'Neil Co.  
Albany E. A. Beaumont Co.  
Allentown Wetherhold & Metzger  
Ann Arbor Van Boven, Inc.  
Ardmore Best & Co.  
Atlanta J. P. Allen & Co.  
Baltimore N. Hess' Sons  
Bangor Hub Shoe Store  
Boston Arnold Boot Shop  
Thayer McNeil Co.

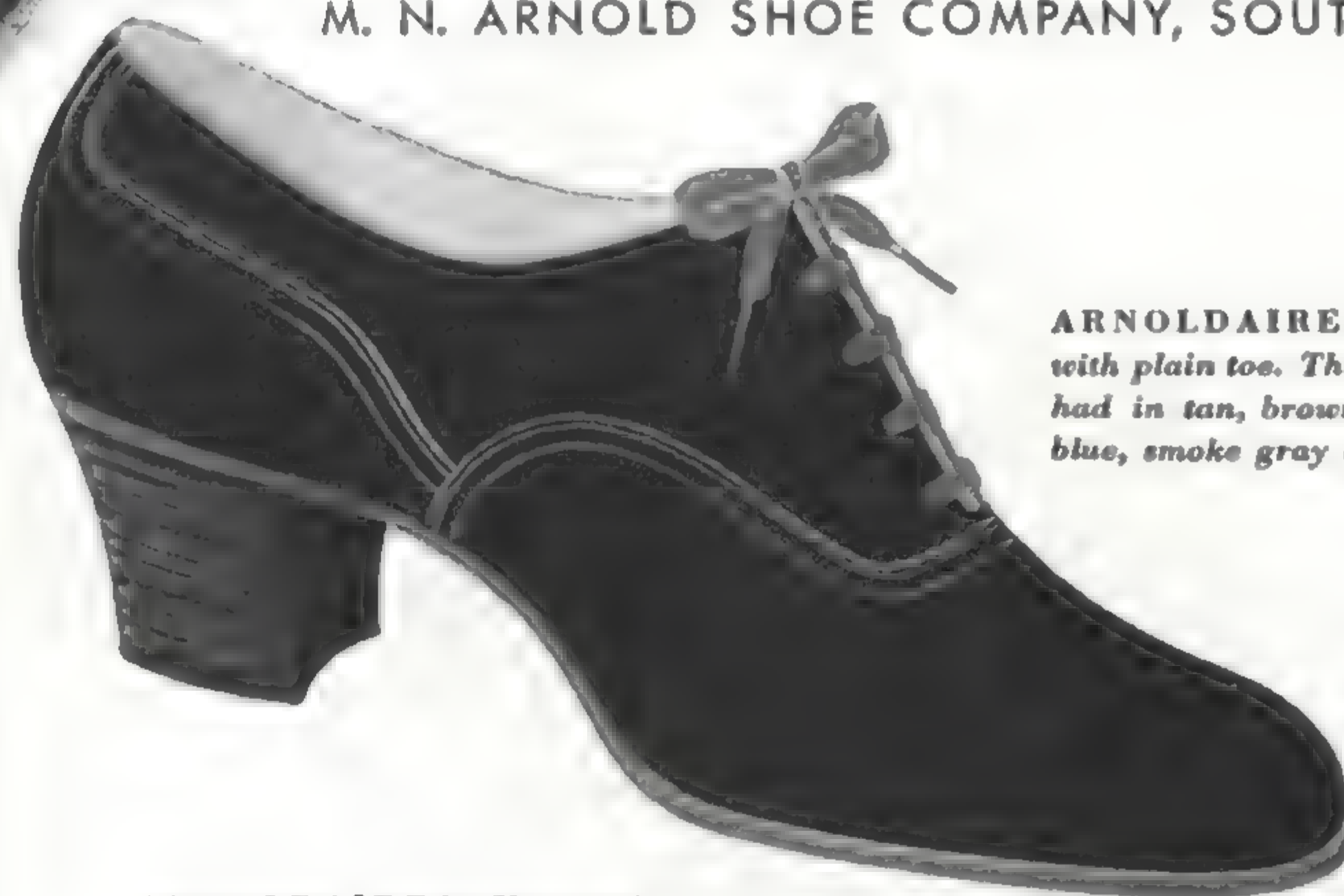
Bridgeport D. M. Read Co.  
Brookline Best & Co.  
Buffalo Flint & Kent  
Charleston, W. Va. May Shoe Co.  
Chicago Stetson Shoe Shop  
Cincinnati H. & S. Pogue Co.  
Cleveland

Murray Bender at Peck & Peck  
Dallas Volk Brothers Co.  
Dayton Elder & Johnston Co.  
Denver The Gano-Downs Co.  
Detroit Plunkett Brothers  
East Orange Best & Co.  
Garden City Best & Co.  
Harrisburg, Pa. Mary Sachs  
Hartford G. Fox & Co.  
Indianapolis L. S. Ayres & Co.  
Jenkintown, Pa. Best & Co.  
Kansas City John Taylor's  
Kalamazoo Gilmore Brothers  
Lancaster, Pa. Mary Sachs  
Lexington, Ky. Wolf Wile Co.  
Long Beach, Cal. Buffum's  
Los Angeles J. W. Robinson  
Louisville Byck Brothers  
Mamaroneck Best & Co.  
Memphis Levy's  
Miami Best & Co.  
Milwaukee The Boston Store  
Minneapolis

The Dayton Company  
New Haven Hamilton & Co.  
New York City Best & Co.  
Oakland H. C. Capwell Co.  
Philadelphia John Wanamaker  
Pittsburgh Joseph Horne Co.  
Portland, Me. J. E. Palmer Co.  
Providence Gladding's  
Reading Mary Sachs  
Richmond Miller & Rhoads  
Roanoke Propst-Childress Co.  
Rochester, N. Y. B. Forman  
Sacramento The Bon Marche  
San Francisco H. Liebes & Co.  
San Diego The Marston Co.  
Scranton The Heinz Store  
Seattle Stetson Shoe Shop  
Sioux City T. S. Martin Co.  
Springfield, Mass.

Albert Steiger Co.  
St. Louis Famous-Barr Co.  
St. Paul Field-Schlick, Inc.  
Toledo Arnold Boot Shop  
Washington, D. C.

Woodward & Lothrop  
Waterbury Jones Morgan Co.  
Wellesley Thayer McNeil Co.  
Wichita Walker Brothers  
Wilmington, Del. Hylander's



ARNOLDAIRE in Bucko calf, with plain toe. This model may be had in tan, brown, black, green, blue, smoke gray and white.

ARNOLDAIRE in Norwegian calf, with wing tip. In tan, black, brown-and-white, black-and-white.

ARNOLDAIRE in a new combination of Bucko and Norwegian calf. In tan and black.



ARNOLD  
*Authentics*





**SKIN FEELS DRY  
AND "TIGHT"  
THESE COLD  
DAYS**

**SOFT IN AN  
INSTANT WITH  
POND'S  
VANISHING  
CREAM**

"I use it for a  
powder base...and  
overnight, too,  
for extra  
softening"

Miss Nancy Whitney, daughter of  
Mr. and Mrs. Richard Whitney

*Melt*



## DRY "TIGHT" SKIN INTO SUPPLE SMOOTHNESS

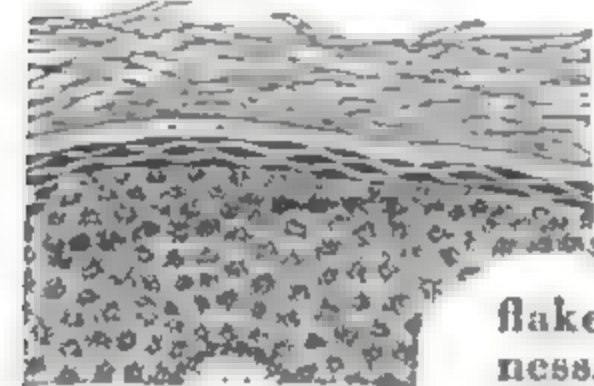
**B**RISK cool days to tempt you  
out of doors for hours at a time!  
No wonder your skin feels dry and  
"tight" when you come in...harsh  
to the touch.

What happens is that dying cells  
on the surface of your skin dry out  
quicker. They begin to shed.

But you can make it smooth and  
moist in a minute. By *melting away*  
those tiny rough particles—with a  
keratolytic cream!

### A dermatologist explains

A prominent dermatologist makes  
this clear: "When a keratolytic  
cream (Vanishing Cream) touches  
dried-out surface cells, they melt  
away. The underlying cells, moist  
and young, come into view. The skin  
immediately appears smooth and  
fine textured."



### Why skin feels harsh

Cross-section of  
outer skin—Dead  
cells on top dry up,  
flake off, cause rough-  
ness. Melt them off!

That's why Pond's Vanishing Cream  
is such a wonderful skin softener!  
More than a perfect powder base,  
Pond's Vanishing Cream, applied  
regularly, starts you toward a young,  
fine-textured skin.

**For a smooth make-up**—Before  
make-up, film your skin with Pond's  
Vanishing Cream. It melts away  
flaky bits...leaves your skin smooth  
for powder.

**Overnight for lasting softness**—  
Every night, after cleansing, smooth  
on Pond's Vanishing Cream. It won't  
show, won't smear the pillowcase.  
It goes on invisibly—softens your  
skin all night through!

**8-Piece Package** Pond's, Dept. L142, Clinton,  
Conn. Rush 8-piece package  
containing special tube of  
Pond's Vanishing Cream,  
generous samples of 2 other Pond's Creams and  
5 different shades of Pond's Face Powder. I  
enclose 10¢ for postage and packing.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Copyright, 1936, Pond's Extract Company

## DISCOVERIES IN BEAUTY



The New Yorker by La Cross—remov-  
able manicure-case in a smart hand-bag

(Continued from page 108) • Hudnut has a new form of  
rouge, which, to us, at least, is so new that we have never  
seen anything like it before. This is Gemey Moist Rouge, and,  
while it is really a cream, it goes on more like a dry rouge,  
and seems to combine the best features of each. You can even  
put this rouge on after powder, if you find you need an addi-  
tional bit of colour, which you can't do with the usual cream  
rouge. It looks thoroughly natural, and it is amazingly easy  
to apply. There is a lipstick to match, made on a new prin-  
ciple, in which a little ring raises the stick from its case.

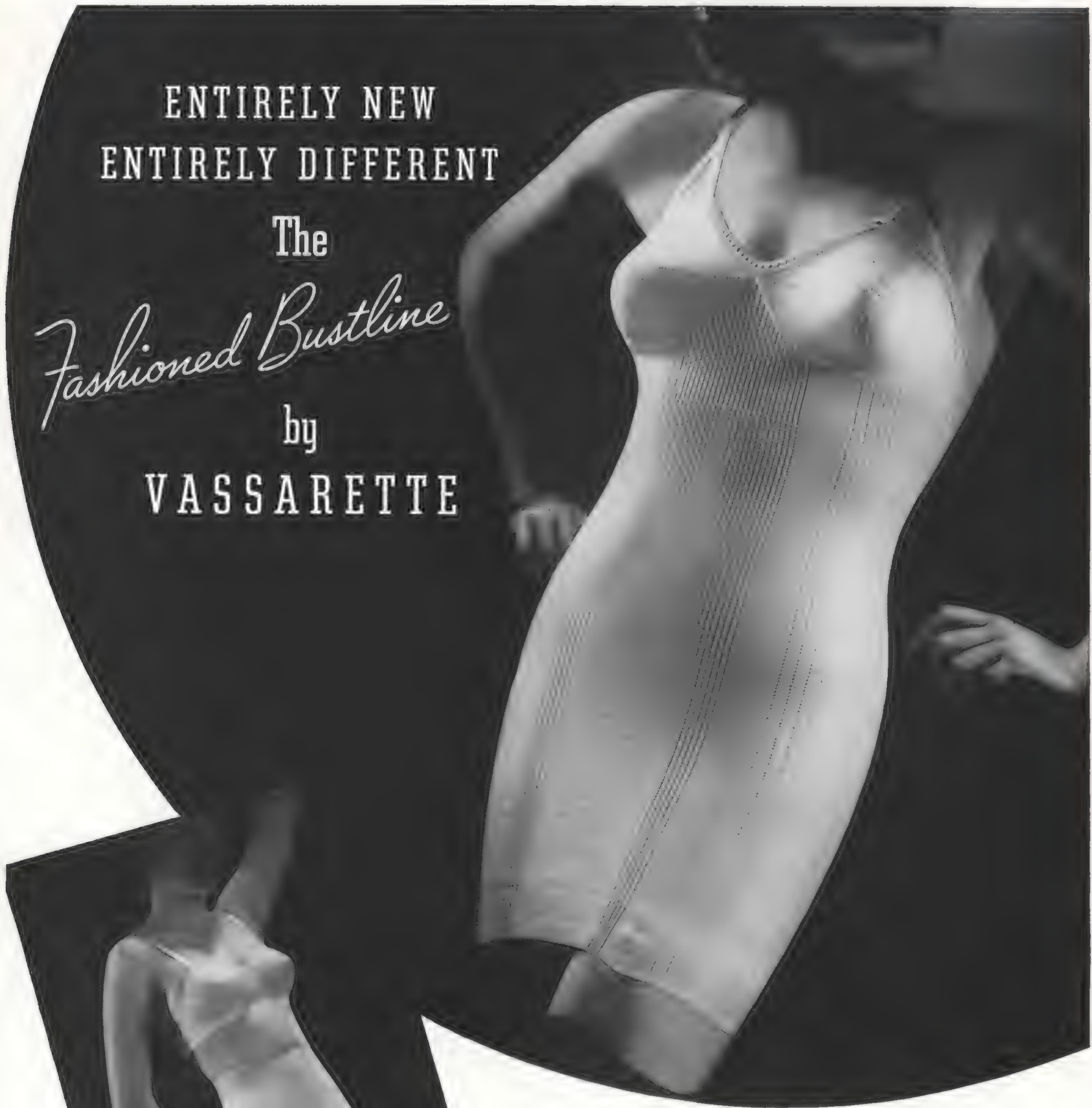
• Anything that gives a smooth, flattering finish to your hands  
is a boon and a blessing. And if you can use it in less than a  
minute, you probably appreciate it just that much more. A hand  
cream which we recently encountered and which accomplishes  
all that very pleasantly is known as Petalskin. This is a liquid  
cream, and it has a strangely delicious fragrance. When you first  
use it, the scent seems very penetrating, but, as it evaporates, it  
leaves an elusive fragrance that is a delight. It doesn't clash with  
your perfume, but seems a fragrant emanation of yourself—very  
satisfactory if any of your beaux are of the hand-kissing variety.  
There is also a Petalskin face cream, which even when used as  
a cleanser proves softening, and, when you pat a bit of it on  
overnight, you are delighted with the feel of your skin. This  
cream contains Vitamine F, one of those vital vitamins of which  
our skin is continually being depleted and which is, therefore, a  
valuable ingredient in anything we apply to our faces. The  
Petalskin creams are in attractive orchid jars, as delectable a  
colour as you could imagine, and you will find them at Saks-  
Fifth Avenue in New York.

• Restoring your hair to a healthy, well-groomed state after  
months of not too careful attention, is a tedious process at best,  
but Edmond, at 24 East Fifty-Fifth Street, has an expedient way  
of dealing with the problem. His theory is that the secret of  
having vital hair is to rid the scalp of a crust imbedded under-  
neath the surface and consequently clogging the pores, and his  
solution is a competent-looking, prune coloured salve that con-  
tains Cholesterol, an ingredient considered by dermatologists to  
be both nourishing and penetrating. The salve tends to dissolve  
the crust and make the scalp flexible—it also acts as a sort of  
antitoxin against acid in the scalp. At Edmond's, the salve treat-  
ment is accompanied by a steaming treatment that gives the hair  
a fine live look. Edmond, who has been considered prima-  
rily as a hair-dresser, takes an earnest and scientific interest in  
the general beauty problems of his clients, and does clinical  
work along these lines in the Manhattan General Hospital.



ENTIRELY NEW  
ENTIRELY DIFFERENT

The  
*Fashioned Bustline*  
by  
VASSARETTE



Above, standard length Vassarette Girdle, \$5.  
Bandeau, \$2. Other Vassarette Girdles (all  
of specially processed Lastex) \$7.50 and \$10.

Youthfully lifted...subtly dramatized...perfectly proportioned! Picture of your upper silhouette as molded by Vassarette's new *Fashioned Bustline*. This unique *oval* fashioning...created by Vassar and exclusive in Vassarettes...shapes your bust artfully yet naturally. Lifted but not exaggerated. Rounded but not round. With the firm profile your Empire gowns

demand. And both above and below the waist you are sleeked to slimness easily, comfortably...without pressure. New Vassarette All-in-Ones with Fashioned Bustline are \$7.50, \$10, \$15. Always look for the label sewn in every garment! Write for style booklet and name of store nearest you. Vassar Company, 2527 Diversey Parkway, Chicago, Ill.

UNDERNEATH IT ALL...A

*Vassarette*



"Simplicity is the secret of wise beauty care,  
just as it is the secret of art and living" *Barbara Gould*

**Dry Skin . . . Oily Skin . . .** A new, quicker way to overcome either by these simplified treatments individualized for your particular skin type!

Treatments that take but a few minutes each day...that bring the dry or oily skin back to normalcy in a briefer number of days! It's not Utopia...simply modern efficiency introduced to beauty care! Here's the time-saving secret of Barbara Gould Simplified Treatments: all non-essentials are eliminated. Thus, if your skin is oily, and you use the Barbara Gould Simplified Treatment for Oily Skin, your complexion will receive *only* those elements necessary to bring it back to normal. The same holds true if your skin is dry.

**Barbara Gould Simplified Treatment  
For Dry Skin—Dry skin tends to lines  
and wrinkles.**

Special Cleansing Cream  
Tissue Cream  
Muscle Oil  
Irradiated Skin Cream  
Skin Freshener

**Barbara Gould Simplified Treatment  
For Oily Skin—Oily skin tends to black-  
heads and enlarged pores.**

Liquefying Cleansing Cream  
Circulation Cream  
Irradiated Skin Cream  
Skin Freshener



#### BARBARA GOULD IRRADIATED SKIN CREAM

Tends to normalize because it contains many of the elements naturally present in a healthy, normal skin...and these elements are irradiated with the type of ultra-violet rays that produces atomic oxygen, which has marked normalizing powers. You apply it on a damp skin.



Write Barbara Gould, 35 W. 34th Street, N. Y., and the booklet, "Any Woman Can Look Lovelier," will be sent you; or consult the Barbara Gould representative at the store nearest you.

*Barbara Gould*

## YOURS FOR THE ASKING



**A**BOVE is a Dali-ish impression of the little gifts that are described on page 79, flying out of Vogue into your waiting hands. Below is the coupon with which you can send for the gifts.

We would like to give gifts to every one in the world, but, since we are limited in these to twenty-five thousand, we want to be sure that they get to Vogue readers. Therefore, we can't fulfil any requests unless they are on the form that has been put here for your convenience. If you like the gifts, and we don't see how you can help that, you might want to write and tell us why you like them. And if you do, we will be delighted, because it is always pleasant to hear why people like things. Address any comments you feel inclined to write, to the Beauty Editor, Vogue, 420 Lexington Avenue, New York City.

As we said on page 79, the gifts include nail polish in a new shade, a scented bath oil, a set of twin face powders, and a perfumed eau de Cologne. The eau de Cologne is imported from France and is scented with a fine French perfume that is one of the most beloved in America.

The nail polish is in a lovely warm shade of red, very new-looking, because it is deep without being dark, and, if you don't know just what we mean, you will when you get your gift bottle.

The bath oil is so fragrant that it scents your bathroom as well as your bath, which is what we like to have a bath oil do, anyway. The contents of the flacon are sufficient for one beautiful tub, so use it when you are in a luxurious mood.

As for the twin powders, they are in lovely complementary shades to be used together to harmonize with the colour of your autumn frock, so state on your request the colour with which you expect to use them. Directions accompany the powders, telling you how to apply them to achieve the most flattering effect.

VOGUE, GREENWICH, CONNECTICUT

N

*Dear Vogue* Please send me your four beauty gifts. The costume colour with which I wish to try the face powder is \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_



# MORNING ARRIVALS ABROAD

**AFTER-MIDNIGHT SAILINGS—THUS:**  
on a Saturday sailing from New York, arriving in  
time Thursday for lunch in Paris or tea in London.  
Via Cherbourg, Southampton, Bremen.

## Bremen Europa

To EUROPE: — November 7; 21; December 5; 16;  
January 6; 16; 23; February 3; 10; 20; 27.

Bremen: Dec. 16, gala sailing for Christmas Abroad.

Europa: Dec. 29, New Year's Cruise of five days to  
Bermuda and Nassau.

Columbus: Feb. 6, Cruise Around South America.



Midnight Sailings of the "Famous Four" Expresses to  
Cherbourg, Southampton, Hamburg . . Cabin Class \$162 up.

## New York · Hamburg Hansa · Deutschland

**Reliance** WORLD CRUISE { Jan. 10 from New York  
for 136 days, 37 ports.

Deutschland: November 5; December 3, and on Dec. 27.

New York: November 8; December 10. New Year's Cruise  
of 4 days to Bermuda, sailing on December 31.

Hamburg: November 19; and on December 15, the gala  
sailing for Christmas Abroad.

Hansa: November 26; and on December 20 with Christmas  
Celebration at Sea.

West Indies Cruises in January, February, March and April.



**Hamburg-American Line**



**North German Lloyd**

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ATLANTA, C. & S. Bank Bldg. BALTIMORE, 323 N. Charles St. BOSTON, 252 Boylston St.  
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515 Cotton Ex. Bldg. LOS ANGELES, 620 So. Hill St. MEMPHIS, 317 Cotton Ex. Bldg.  
NEW ORLEANS, 1713 Amer. Bk. Bldg. PHILADELPHIA, 1711 Walnut St. PITTSBURGH,  
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TORONTO, 45 Richmond St. W. VANCOUVER, 525 Seymour St. WINNIPEG, 673 Main St.

A COMPLETE SERVICE, WITHOUT EXTRA COST, IS OFFERED YOU BY OUR LOCAL AUTHORIZED TRAVEL AGENTS



## SHOW THIS TO YOUR HUSBAND

(Continued from page 102) black—but this is a matter of taste.

As for overcoats, a dark blue double-breasted town overcoat is now worn both for evening and day. What used to be known as a "dress overcoat" is no longer a necessity. With a tail-coat in the evening, a top-hat is always worn—when a man wears a hat at all. And with a dinner-jacket, a black Homburg is the smart thing. Opera-hats in these informal times have also more or less gone out of use.

FORMAL DAY WEAR means a morning coat and striped trousers, top-hat, either a wing collar with an Ascot tie or a double collar with a sailor's knot, a light coloured waistcoat or one of the same material as the morning coat, black or grey socks (either silk, thin-wool, or lisle), and black town brogues.

With a morning coat, there are variations in the accompanying accessories. For example, not every man wears a white shirt, some preferring a grey shirt, a pin-stripe in grey-and-white, or black-and-white, or a shirt of tiny figured design. But a white collar is always worn, and sometimes even a bow tie. Usually, the trousers are striped, and the waistcoat is of plain grey or white linen. Light grey pin-head cheviot for both waistcoat and trousers is the newest fashion note from Ascot this year—a tip for the smart bridegroom. Gloves may be of light grey buck or white chamois. While on the subject of gloves—since they are no longer worn indoors in the evening, they should also be white buck or chamois at night.

FOR TOWN WEAR, you will note, if you have an all-seeing eye, that the smartest men wear dark blue. The man wearing a dark blue double-breasted suit, bowler hat, a dark tie (preferably blue), black socks, and black town brogues is the man who looks best, if his clothes are well made, well worn, and properly taken care of.

Generally speaking, all colour combinations are correct. In my opinion, it is useless to give colour charts, since they must be too elastic to be a real guide (they give too many choices to the two-minded). But it is a good rule to dress in different shades of one colour, instead of contrasting colours. For example, the smartest men—and again this is generally speaking—are those who wear blue ties, blue shirts, blue handkerchiefs (or blue-and-white) with blue suits, or brown with brown, or grey with grey. And this goes for hats, too, when the suits are brown or grey. But, of course, both grey and brown hats may be worn with blue suits. Black shoes should be worn with blue suits, brown shoes with brown suits, and brown or black with grey suits. "Fancy" socks are never in particularly good taste, except with rough sports clothes in the country.

FOR TOWN-AND-COUNTRY WEAR—meaning those suits that are equally suitable in town or country, and travelling—are grey flannels, light brown chevots, various mixtures, and not-too-obvious patterns of not-too-rough tweeds, and every man should have an assortment for in-between occasions. They range from the double-breasted grey flannels, which in hot weather can be worn with a straw hat, to the heavy tweeds that can be worn for travelling or motoring, over week-ends in a country house, at football games, and what-not.

Such suits belong to the informal day wear category—quite apart from sports clothes. With such suits, a soft shirt, a pull-over, a cap, and heavy shoes are worn; or a shirt with a semi-stiff detachable collar, a waistcoat, a hat, and lighter weight town shoes, to change the character enough to make the wearer fit into his surroundings.

Such clothes, because they are worn less often than the daytime category already described, go on forever, get better with time, and are a most important feature of a man's wardrobe. But at the end of every season, they should be cleaned and put away until spring comes round and the flannels are needed, or, until autumn comes, when the heavy homespun comes to mind. It is while they are put away that they seem (Continued on page 115)



### NOT HIGH, NOT WIDE, BUT HANDSOME . . .

BASS SKI BOOTS have the finest features of European hand-made boots. They are more professional, therefore more stylish. They are lower, to permit crouching. They are narrower, at the sole, to permit better control of skis and firmer grip on ski-bindings. There are smart Bass Ski Boots in a wide range of styles and prices. See them and try them on at your favorite outfitter's. Made by the foremost manufacturer of outdoor footwear in the country. Write today for free illustrated booklet. G. H. BASS & COMPANY, Wilton, Maine.

### BASS SKI BOOTS

THE UNITED STATES OLYMPIC SKI TEAM  
WAS EQUIPPED WITH BASS SKI BOOTS





For the very special, timeless moments of your life there is a perfume whose lineage dates from the fabulous East of the 12th Century, a perfume with the subtle exquisiteness of a Ming yellow vase, the remote beauty of temple bells of old China in moonlight.

KOBAKO  
BOURJOIS





## new beauty inspirations by helena rubinstein

Helena Rubinstein has helped you achieve perfection of face, throat, body. Now she brings you the ultimate touch to your beauty . . . fragrance.

**town and country perfume**—two perfumes of rare character. Town—exotic, with all the lure and swank of town life in the grand manner. Chic companion to your jewels and your furs . . . Country—sharp tang of morning on the moors. Town and Country, together, 15.00. Each, 7.50.

**town and country eau de toilette**—a light and lingering variation of Town and Country Perfumes. Pungent, exhilarating. Each in a sparkling candle-stick bottle. Town, 3.75. Country, 3.75.

**town and country body sachet**—each perfume concentrated in a misty flesh-toned body powder. Each with a lavish swansdown puff. Town Body Sachet, 2.50. Country Body Sachet, 2.50.

**town and country vanity ensemble**—a thin, light rectangle with an unusually large mirror. Holds more powder than any vanity its size! Gay golden-striped enamel in colors to match your costumes—Mountain Blue, Dandelion Yellow, Sunset Red, Turf Green, Saddle Brown, Tulip Black, and Cloud White. Loose powder Single Vanity, 3.00. Double, with compact rouge, 4.00.

**town and country lipstick**—lustre, warm vibrant color, and a special ingredient which satinizes your lips. Red Velvet\* is the latest shade, a deep and winey red as soft as velvet. The evening sensation in London and Paris. Wear Red Geranium or Chinese Red for your vivid moments . . . 1.50. Town and Country Vanity and Lipstick Sets—with Single Vanity, 4.50; with Double Vanity, 5.50.

Helena Rubinstein, 8 East 57th Street, New York.

these gifts of beauty are available at helena rubinstein salons and all smart stores

SALONS: PARIS • LONDON • CHICAGO • BOSTON • DETROIT • LOS ANGELES • TORONTO

\*Reg. app'd for

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SHOW THIS TO YOUR HUSBAND

(Continued from page 114) to acquire a new lease on life.

FOR COUNTRY WEAR, clothes are rougher and less conventional than the town-and-country class. The wearer can never appear in them anywhere but in the country. This group includes rough tweed suits—sometimes of a loud pattern—, white flannel trousers or the still more popular grey flannels, polo shirts in wool or cotton, flannel shirts with collars attached, pull-overs of every variety, careless-looking corduroy slacks, rubber-soled brogues, golf shoes, soft felt hats that have something Tyrolian about them (and men like old dilapidated-looking hats for the country), windbreakers, leather jackets, cardigans, and what-nots.

With clothes of this sort, there are no rules except those dictated by a man's own good taste. If he hasn't any, there is nothing much that you can tell him. It is like the fashion authority who was once asked, "What should a woman do if she is size forty?" The answer is, "She shouldn't be size forty."

FOR SPORTS, there are more hard-and-fast rules than for casual country attire. For riding, shooting, fishing, hunting, yachting, skiing, and the like, there is a more-or-less prescribed uniform, so to speak, whereas people play golf in almost anything nowadays. But the man with a wardrobe should have at least one knickerbocker suit of rough tweeds (or hard tweeds that the wind will not penetrate, if he wishes to shoot in Scotland) to wear with heavy shoes in country where the going is rough. Time was when every one played golf in knickers, but that is no longer the case. For shooting or fishing along the banks of streams where the undergrowth is thick, knickerbockers make for comfort and are therefore appropriate. Also for sports, every man has pet theories on dress. For one reason or other, he likes this or that. Often, the better the sportsman, the more eccentric his appearance.

FOR BEACH WEAR, the sky is the limit. Shorts and short-sleeved shirts, and sandals and rubber-soled shoes, stand for beaches—also stand for boy scouts and hikers and mountain climbers and tennis players! But the point is that there must be something of the sort in a complete masculine wardrobe. Fancy a man plumped down at Palm Beach or Antibes with only flannels and a shirt that had to have sleeves rolled up and collar turned in! Somebody would have to take him off and buy him the necessities—or else give out that he had lost his luggage. Yet we can all remember when many men were in that predicament. Beach clothes are now a necessity. The choice is limitless—so long as the clothes look as though they could be worn on the beach and nowhere else.

These latter two categories are secondary to the first six, which are all essentially part of a well-dressed man's equipment, along with the endless—and they are endless!—accessories to go with each. A woman's wardrobe is a seasonable thing—with the exception of fur coats, tweeds, and sweaters, whereas a man's wardrobe is something for a lifetime—the sooner he starts to build it up, the better—and the better dressed he will be.

"HIM"

MORE TASTE THAN MONEY

Vogue, in the November 15 issue, is going to lay a ghost: that worn-out ghost of an idea that money is everything. Vogue's editors are going to prove that a limited income hasn't a fighting chance of being a deterrent to a smart wardrobe and ménage. Their battle-cry is "More Taste Than Money," and they'll support it with an issue that only a woman with more money than brains can afford to miss.

Announcing



Learn to Live

A CORRESPONDENCE COURSE ON HOW TO LIVE  
SUCCESSFULLY AND CHARMINGLY

BY DOROTHY DRAPER

A fascinating home-study course on four related subjects—Understanding Yourself, Decorating Your Home, Spending Smartly, and Successful Entertaining—all in one course, "Learn to Live," including four lessons a week for ten successive weeks. Mrs. Tuckerman Draper leading American decorator, stylist, and woman of the fashionable world—author of this course will give her personal and sympathetic interest to each member.

OUTLINE OF COURSE

A. Understanding Yourself

- 1. Getting to know yourself.
- 2. Freeing yourself for success.
- 3. Acquiring self-confidence.
- 4. Making people like you.
- 5. What does money mean to you?
- 6. What every woman wants.
- 7. How to stay young.
- 8. Finding security.
- 9. Go ahead and do it.
- 10. The world is yours!

C. Spending Smartly

- 1. How to have more to spend.
- 2. Your health, face, and figure.
- 3. Buying daytime clothes.
- 4. Evening clothes with glamour.
- 5. Your personal luxuries.
- 6. Curtains, rugs, and wall coverings.
- 7. Furniture and upholstery fabrics.
- 8. China, linen, glass, and silver.
- 9. Shopping for "accent."
- 10. Spending for outdoor charm.

B. Decorating Your Home

- 1. Choosing your background.
- 2. Overcoming handicaps.
- 3. The smart use of color.
- 4. Making the most of your furniture.
- 5. The perfect living room.
- 6. Today's dining room.
- 7. Your bedroom and bathroom.
- 8. Rooms for fun.
- 9. A kitchen to be proud of.
- 10. Before you build.

D. Successful Entertaining

- 1. What makes a party go.
- 2. Setting the stage.
- 3. Informal entertaining.
- 4. Important occasions.
- 5. Decorating your table.
- 6. What to serve.
- 7. Solving your servant problem.
- 8. The week-end guest and hostess.
- 9. Parties I have given.
- 10. Making them want to come back!

DOROTHY DRAPER  
38 East 57th Street, New York

(12B)

Please send me your specially prepared Personality Chart and a copy of your illustrated Booklet, "Learn to Live," without obligation to me.

Name .....  
Address .....

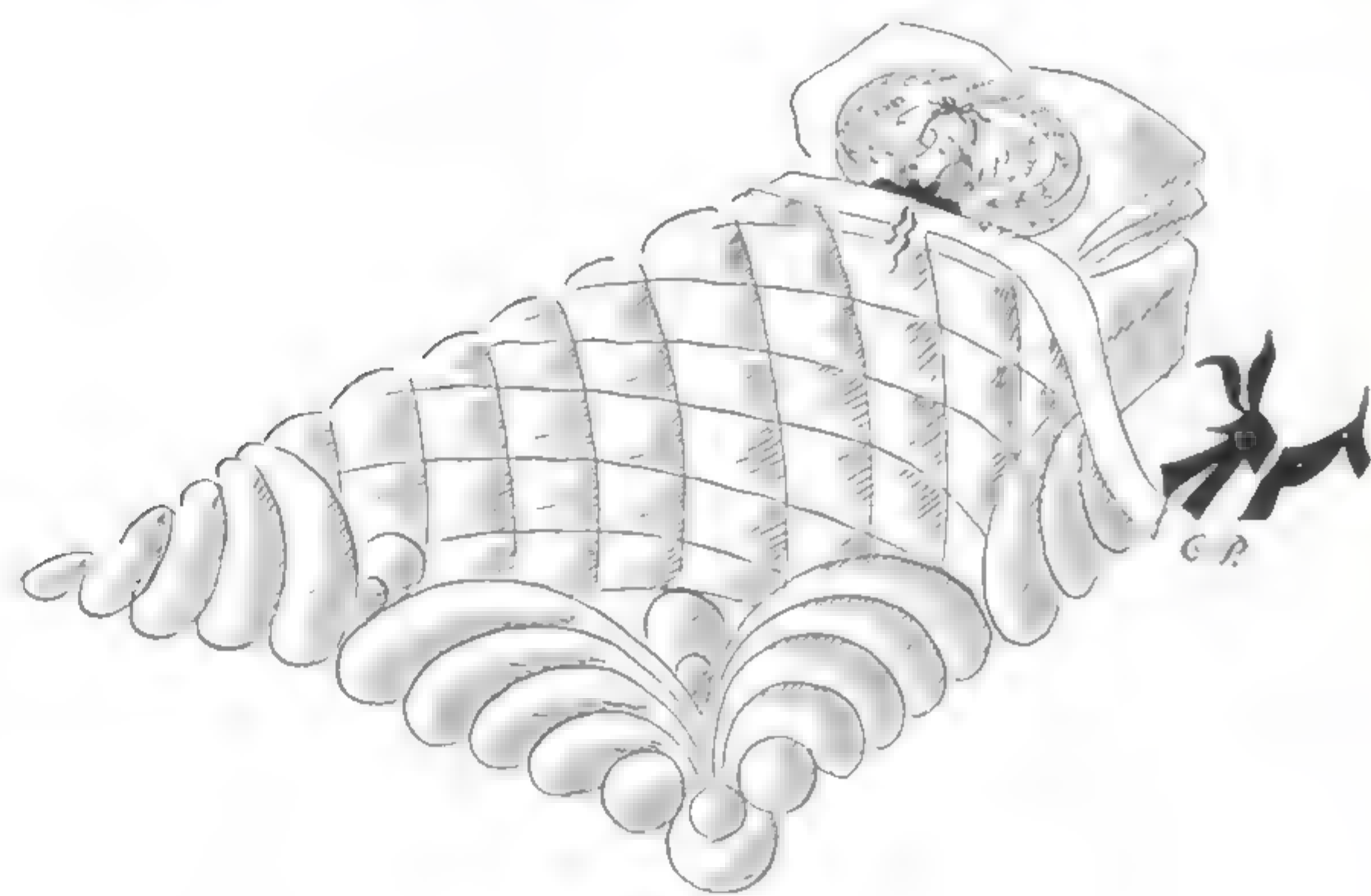




• You'll do a bit of raving about this *Lampl* knit of Kravene. It's gay enough for anywear—it has the flawless snap of suave smartness in the beautiful new tones and coronation colorings. It will enrich your pleasure in the things you do. This is just one of an incomparable *Lampl* collection awaiting you at your favorite shop.

*Emily Shops* NEW YORK • BOSTON • WASHINGTON  
 HIMELHOCH BROS. & CO., Detroit • FAMOUS-BARR CO., St. Louis  
 OPPENHEIM, COLLINS, Buffalo • THE WINKELMAN CO., Port Huron  
 MANDEL BROTHERS, Chicago • BARKER'S, Long Beach • STREET'S, Oklahoma City  
 CHARLES LIVINGSTON & SONS, Youngstown • THE MAY CO., Baltimore  
 LINDNER CO'Y, Cleveland • F. N. ARBAUGH CO., Lansing • LEWIS', Sacramento  
 BOWMAN & CO., Harrisburg • M. PHILIPSBORN & CO., Washington  
**LAMPL KNITWEAR COMPANY • CLEVELAND, OHIO**

## SHOP-HOUND RECONNOITRES



• Pleasures of the single bed (stealing from *Live Alone and Like It*) are greatly enhanced by luxurious things around one. Any bed, for that matter, would be made irresistible by the hand-quilted coverlets from the shop of Eleanor Beard, 519 Madison Avenue. This delectable spray-patterned down comfortable of down-proof satin costs less than \$50. Blanket covers, equally appealing in their way, can be had from about \$9, in crêpe de Chine, to about \$30 in crêpe satin. First items on my Christmas list are the creamy white corduroy boudoir pillows, edged with Tom Thumb fringe, to be had for about \$3.

• Here are some important First Facts to put every one in proper shape. Henri Bendel has opened a custom corset service, which means that you can have foundation garments designed to do exactly the right thing for your figure. They will also copy some model that you cherish.

Milgrim, who imports the famous Cadolle corsets (every stitch put in by hand for you princesses-and-the-pea), asked Madame Cadolle to cut them to American-figure proportions this year. The difference between us and our French sisters? Chiefly a straighter hip-line, I'm told.

Ruth Merzon, 45 West Fifty-Seventh Street, has made notable recent achievements in brassières. An inner separating device—of the same smooth imported broadcloth as the brassière—holds the bosom both lifted and spaced. Quite unmovable, but exceedingly comfortable. From about \$4, if ready-made.

Final note of First Importance: Lord and Taylor have the very newest, sleekest, long-drawn-out line in Empire foundations, by Gossard (sketched above) for a mere \$15 or so.



• While dealing in figures, I must tell you about the Bonwit Teller sweater-blouse. It is shirred across the bosom, brassière-effect, and fits through the waist-line like tin-foil. Some of the smartest ensembles in the Paris collections had blouses with this new and so becoming line. This sweater-blouse would be the salvation of an odd skirt, and make a costume for town, for country, or for both. About \$18, in pastel shades of imported cashmere jersey.

• Besides having one of the most lively and wearable collections of French hats in town, Janet-Fifth Avenue, 16 East Fifty-Second Street, designs hats of her own. "Mousquetaire" we call this felt toque of hers, with a Persian lamb *cocarde* (the artist exaggerated the streamers). It is one of a series that deals with the lighter side of fur hats—all made to order. (Continued on page 118)





**DAGGETT & RAMSDELL PRESENTS**

# Golden Cleansing Cream

**Bringing you the radiant beauty  
of a truly clean face**

**G**OLDEN CLEANSING CREAM is entirely different from other creams and lotions. It contains *Colloidal Gold*, a remarkable ingredient well known to the medical profession but new in the world of beauty.

This colloidal gold has an amazing power to rid the skin pores of clogging dirt, make-up, dead tissue and other impurities that destroy complexion beauty. The action of colloidal gold is so effective that it continues to cleanse your

skin even after the cream has been wiped away. What's more it tones and invigorates skin cells while it cleanses.

Golden Cleansing Cream is a non-liquefying type of cream, delightfully smooth and pleasant to the touch. It is rose-pink in color and has a pleasing, delicate perfume. It is suitable for every type of skin.

## A Special Kind of Gold

You can't see or feel the gold in Golden Cleansing Cream because it is not a metal any more than the iron in spinach is a metal. In fact, many of the health-giving minerals in fruits and vegetables exist in a colloidal form similar to that of the gold in Golden Cleansing Cream.

## Backed by a Famous Reputation

Behind this unusual new skin cleanser lies the famous reputation of one of America's oldest cosmetic houses. The name Daggett & Ramsdell has been a symbol of purity and quality since the time (46 years ago) when they first amazed mid-Victorian America with an entirely new type of Cold Cream which did not spoil or turn rancid. Now, in Golden Cleansing Cream, Daggett & Ramsdell brings to you the greatest advance in skin cleansing of our own time.

## Costs No More

Daggett & Ramsdell's new Golden Cleansing Cream is within the reach of every one of you. You'll soon say you never made a more economical investment than the \$1.00 which the cream costs. It is obtainable at leading drug and department stores—ask for it today!

## Make This Simple Test!



• Apply your usual skin cleanser. Wipe it off with tissue. Your face seems clean—but is it? Does any dirt remain to clog and blemish your skin?

• Now, cleanse with Daggett & Ramsdell Golden Cleansing Cream. On your tissue you will find *more* dirt—brought from pore depths by this more effective cleansing.

## Send for a Trial Jar

DAGGETT & RAMSDELL  
2 Park Avenue, New York City

Dept. V-1

Enclosed find 10¢ in stamps for which please send me my trial size jar of Golden Cleansing Cream. (Offer good in the United States only.)

Name.....

Street Address.....

City..... State.....

Dealer's Name.....







*For cheeks as soft and mouth as rosy as a baby's, go to your **BEAUTY SHOP** weekly! Also, it aids facial circulation as well as beauty of mouth to enjoy **DOUBLE MINT** gum daily.*

## SHOP-HOUND RECONNOITRES



(Continued from page 116) • Bill and Hunter, 485 Madison Avenue, who make handsome hand-knitted sports clothes of their own design, specialize this season in high necklines, padded shoulders, fitted jackets, and flared skirts. You'll find everything from a green knitted shooting-jacket, with yellow chamois shoulder-pad, to this two-piece black ribbon knit dress (sketched)—sophisticated enough to wear with a Persian lamb coat. Pearl buttons fasten the bodice at the back. Also sketched is a red country sweater with long, vivid blue mittens to supplement short sleeves. Hand-knitted sweaters cost from about \$14 to over \$30; dresses are proportionately more.

• In this day when everything turns to dust and cinders in our hands, there is something fascinating about the very thought of gloves that wear themselves clean. (A little work at night with a dry rubber sponge will not do them any harm, either.) Imported from England, the Wear-clean doeskin gloves have a fine substantial British quality, and there are several new models this season. This glove (sketched) that defies the cleaner and his costs can be bought at James McCutcheon for about \$6.



• Rose Sapphire, who makes hats for Hollywood—the list of stars is impressive—is here in our midst, at 501 Madison Avenue, and will make hats for you (for about \$20). They have plenty of originality, as you can imagine, and allure. Miss Sapphire twists two-toned felt strips—black on one side, for example, blue on the other—into most charming toques. Especially interesting are her suggestions for hats to wear with winter furs. The “spaghetti” turban, sketched, is of felt strips, thin as strands of wool, in wine and green, and would be ideal with nutria. For a coat collared in wolf, she proposes a toque of creamy white knotted felt, like white violets, with a chic brown grosgrain band.

• This compact-bracelet is a sheer *frivolité* that Antoinette Lichtenstein brought back from her last trip to Europe. Most of her time in Paris is spent on much more serious matters, for, when she is looking at a collection, Madame Lichtenstein is mentally selecting clothes for her special customers. If you don't happen to want what she brought back for you, the clothes go into the general stock. But it's pleasant to think that some one is taking the problem of your wardrobe that much to heart, and this personal and intelligent interest gives her smart shop, at 280 Park Avenue, an added appeal. (Continued on page 120)





# How French Women Manage to Make Up Only Once a Day

*Yet...Stay Perfectly Made Up All Day Long!*



*A Discovery That's The Rage of Paris—And That's Making Women Everywhere Adopt This Natural Colorful Make-Up*

**I**N PARIS women have found a new way in make-up. A cheek rouge that stays just the way you put it on all day long; no matter *what* you do.

You apply it in the morning, under the familiar lights of your own dressing table, where you can see that it's on properly, evenly—and in just the right tone to bring out your best points. And it stays that way all day long. Walk, dance, go in a pool—do anything you like—yet your cheeks are divinely perfect without a further thought!

### *What It Is*

It's an exquisite *cream rouge*, called Angelus Rouge Incarnat, that comes in subtle natural colors to blend with every complexion, eye-color and hair. Colors that bring new allure to blonde, brunette or titian.



*Try the Newest Smartest Shade*

### **CORONATION RED**

that gives a subtly sophisticated tone to lips and cheeks. It speaks the language of exciting days, glamorous nights

Being a *cream rouge*, it blends natural color directly *into* the skin—not merely on the surface. With this new way your make-up is so natural that only an expert with a magnifying glass could detect that you used rouge to give color to your cheeks.

### *The Smart Woman's Choice*

Smart women everywhere are choosing this natural colorful make-up. Try it today. See how it gives your face a new and charming sophistication. How it brings compliments and the assuring satisfaction that you look your best.

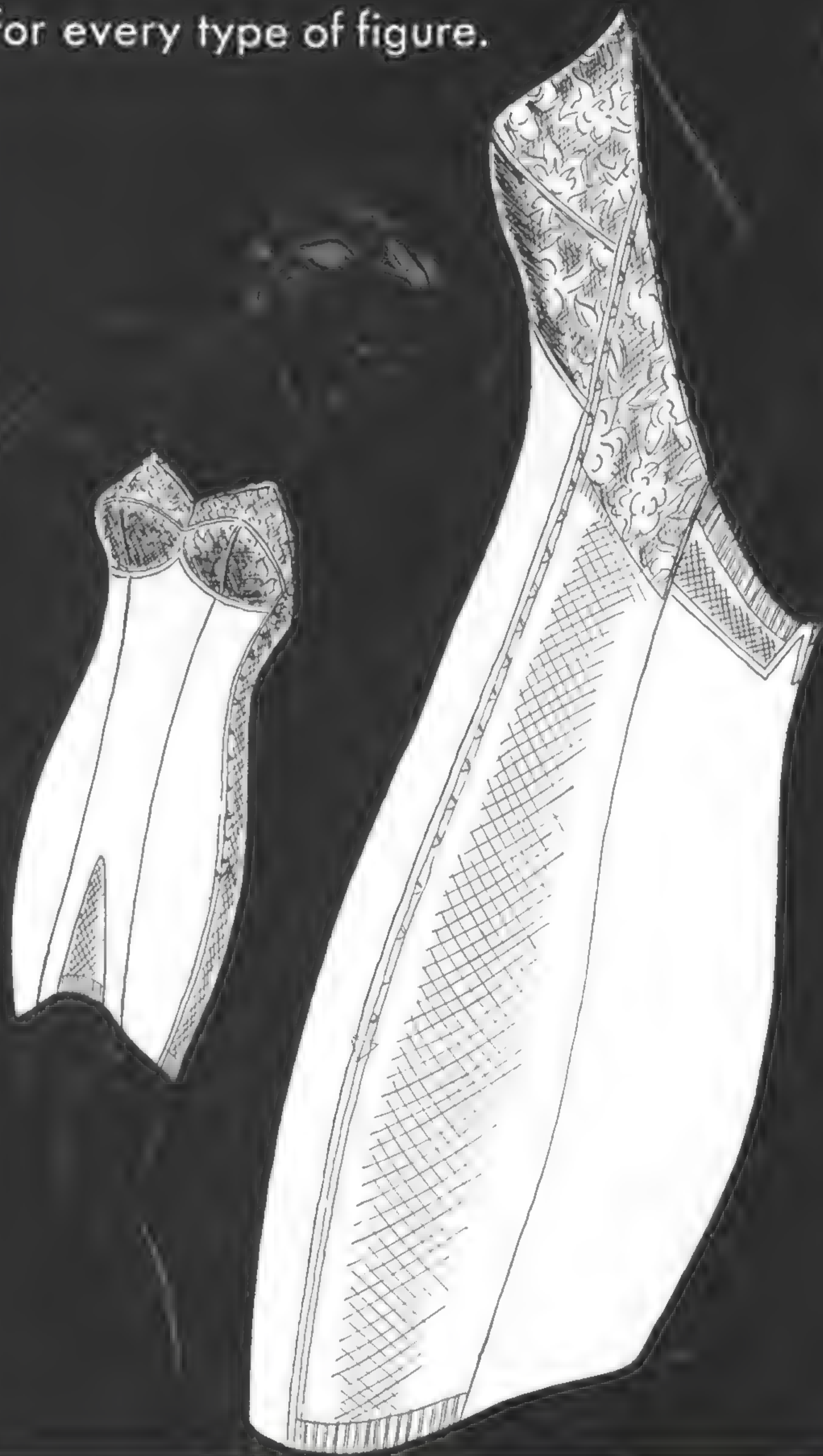
You can use it on both your lips and cheeks, and thus gain perfect color harmony in your make-up. Or, if you prefer, you can buy the Louis Philippe Angelus Lipstick in matching colors. At all drug and department stores.



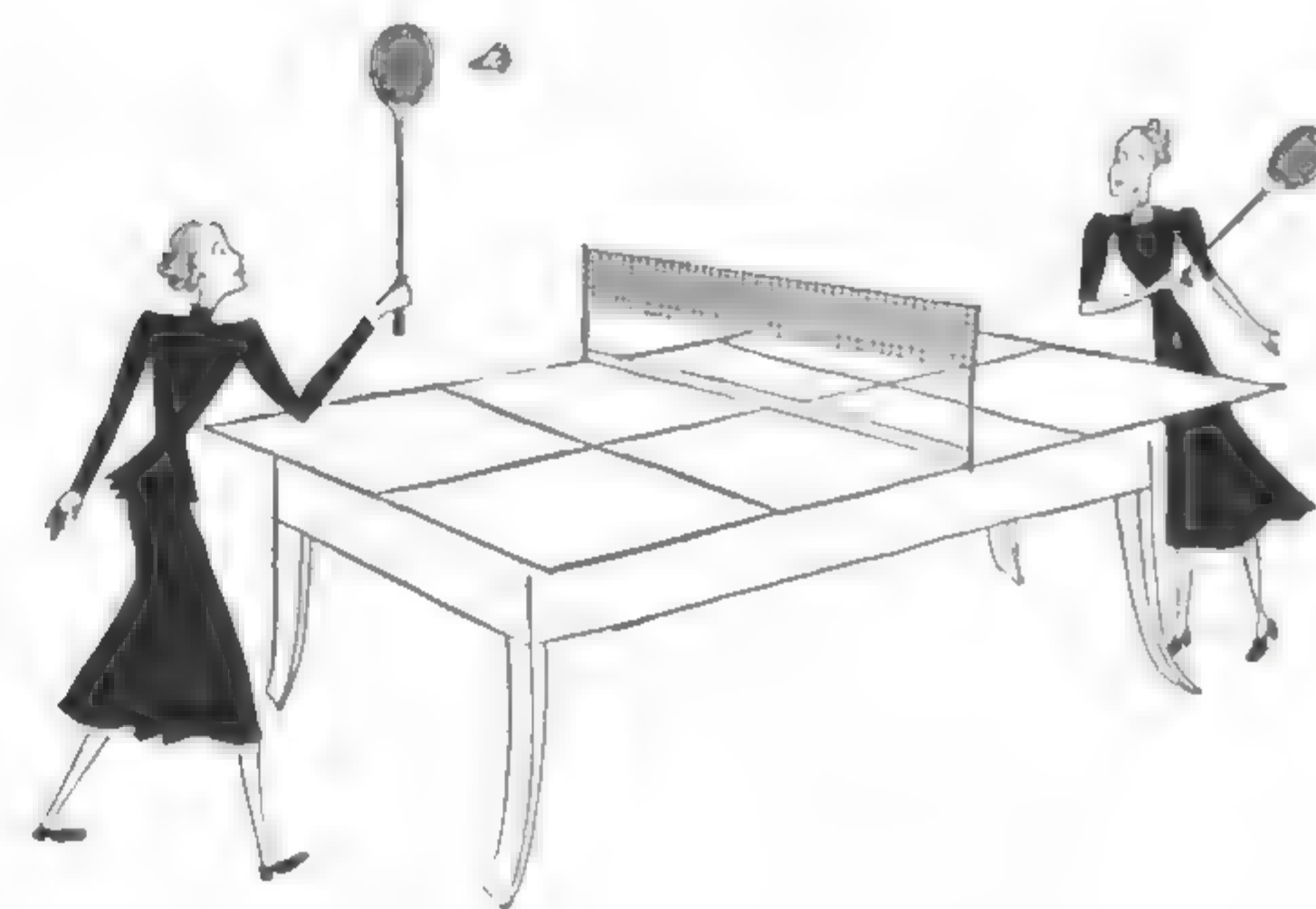
# Lily of France Duo · Sette

Here, in exquisite perfection, is *the* corset for Fall and Winter. The new corset silhouette finds perfect expression in this latest triumph of the Lily of France.

Featured in better shops everywhere. A model for every type of figure.



## SHOP-HOUND RECONNOITRES



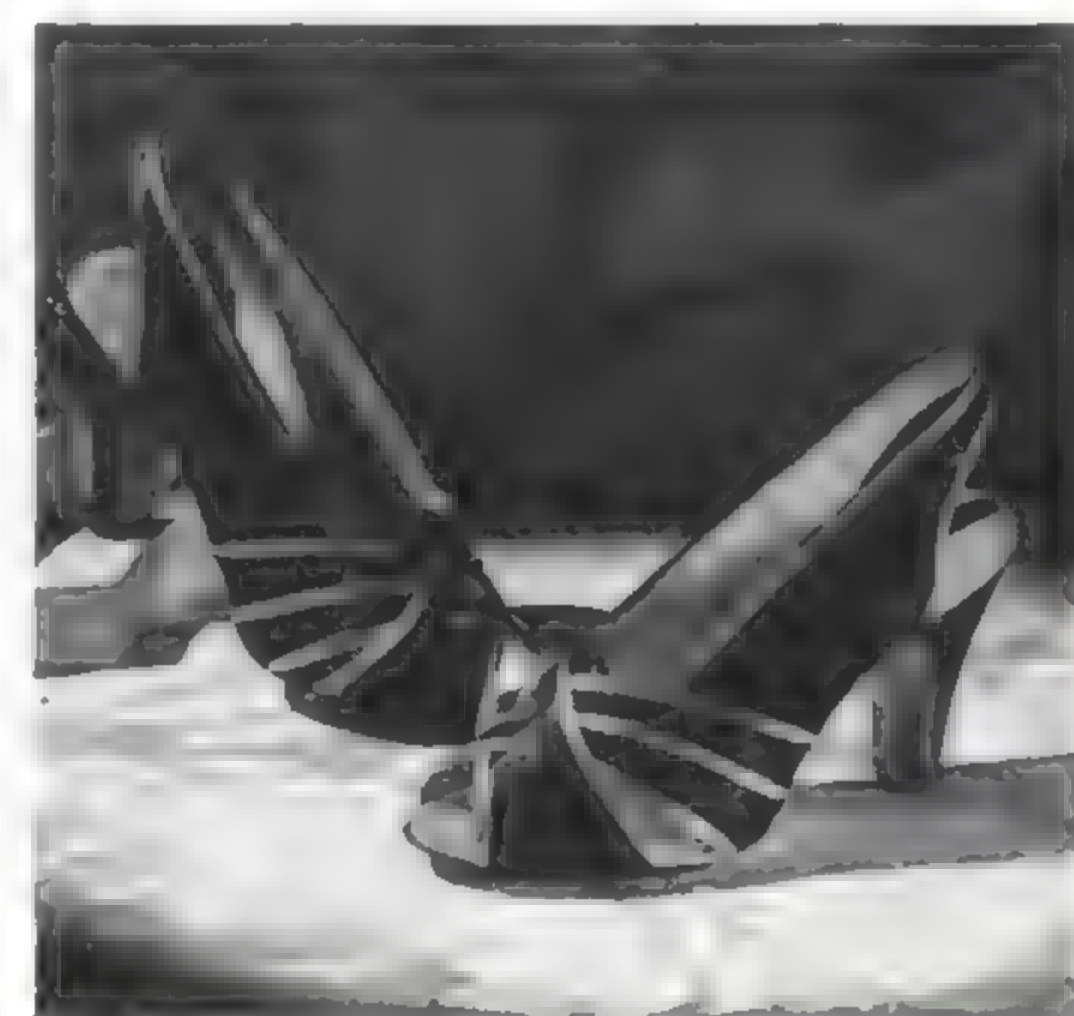
(Continued from page 118) • For pukka sahibs who must have their Badminton, fair weather or foul, Abercrombie and Fitch propose Table Badminton. It comes complete, with controlled-flight shuttlecocks, for about \$10. Play it on a ping-pong table if you have one; otherwise, a good old-fashioned dining-room table that can be extended to nine feet, or so, will do. Further good news is that Busvine, the famous English tailor, is with Abercrombie, and will make impeccable riding-habits to order.



• South Africa breaks into our lives with a handsome white rubber raincoat, just like the coats that the miners wear in the Kimberley diamond-mines. It's complete with padded shoulders (for the pick), and enormous pockets (for the loot). Even the chic black fasteners are authentic. The rain-coat costs about \$10 at Peck and Peck. For that dash of Scotch, without which no winter wardrobe is complete, Peck and Peck have authentic tartan plaid shirts (also sketched) for about \$9. Genuine camel's-hair skirts, to match any one of the colours in the plaids, cost about \$10; and smart new suède jackets complete the costume.

• Jane Engel, who has branched out into practically a whole building of her own, at 1025 Madison Avenue, has much more scope for her infinite variety of smart, ready-to-wear clothes, all at incredibly moderate prices. This very chic and modern shop, which Miss Engel helped design herself, has the expansive second floor walled to the ceiling in fire-proof glass bricks. Light streaming through the glass irradiates the fitting-rooms and the whole floor—where you will find every possible type of dress or evening wrap, and for none of which can you pay over \$40. (I'm almost as pleased about this as about the fire-proof glass bricks.) Hats and Koret bags are on the main floor, below.

• The French Bootery—beloved by women who like the round toe, short vamp, high arch, and high heel—has moved around the corner from Madison Avenue to a handsome, modern new shop at 22 East Fifty-Seventh Street. Their newest model is this sandal-pump; about \$16 in satin and silver kid. It also comes in suède.





# TWO REMARKABLE New-Type CREAMS!

with a special  
beauty-giving ingredient  
MILK OF MAGNESIA



**Does your skin seem "Acid"?** HERE'S a wonderful new way to help it. You know how milk of magnesia acts to relieve an *internal* acid condition. Just so these unique milk of magnesia creams act on the *external* fatty acid accumulations on the skin and help to refine skin texture and to correct blemishes.

THE remarkable power of milk of magnesia to refine and beautify the skin has long been known to skin specialists. They know that the very properties which make milk of magnesia so valuable in treating an *internal* acid condition, also give it a unique power to neutralize the *external* acid accumulations on the skin which may often be related to such unsightly flaws as coarse texture, enlarged pores, oily shine, blackheads, and roughness.

Now for the first time, this beauty-giving ingredient is successfully incorporated in two remarkable new-type creams developed by the Phillips Company, original makers of the famous milk of magnesia.

**PHILLIPS' MILK OF MAGNESIA TEXTURE CREAM**  
Here it is—all the beneficial, beauty-giving action of milk of magnesia for your skin! If your skin seems "acid," if it looks old and

"thick," try the refining, refreshing power of this cream.

**Soothes, protects.** It gives a new kind of protection against the mixture of dirt and natural oils which furnishes a fertile soil for bacteria, and helps to preserve a firm tone and fine texture.

**Holds make-up longer.** Because the milk of magnesia in this delightful greaseless cream *prepares* the skin—smoothing away roughness and correcting oiliness—it takes make-up more evenly and holds it for hours without touching up.

**PHILLIPS' MILK OF MAGNESIA CLEANSING CREAM**  
You've never seen a cleansing cream like this! The milk of magnesia not only loosens and absorbs dirt and make-up, but neutralizes the fatty acid accumulations on the skin. Liquefies instantly and penetrates the pores without massage. A cleansing with this cream is a *real* cleansing, leaving the skin soft, smooth and clean, as it ought to be!

**Try these NEW-TYPE creams *Free!***

The Phillips Company,  
170 Varick St., New York

DEPT. D-116

Please send me, FREE, trial jars of Phillips' Texture Cream & Cleansing Cream.

Name.....

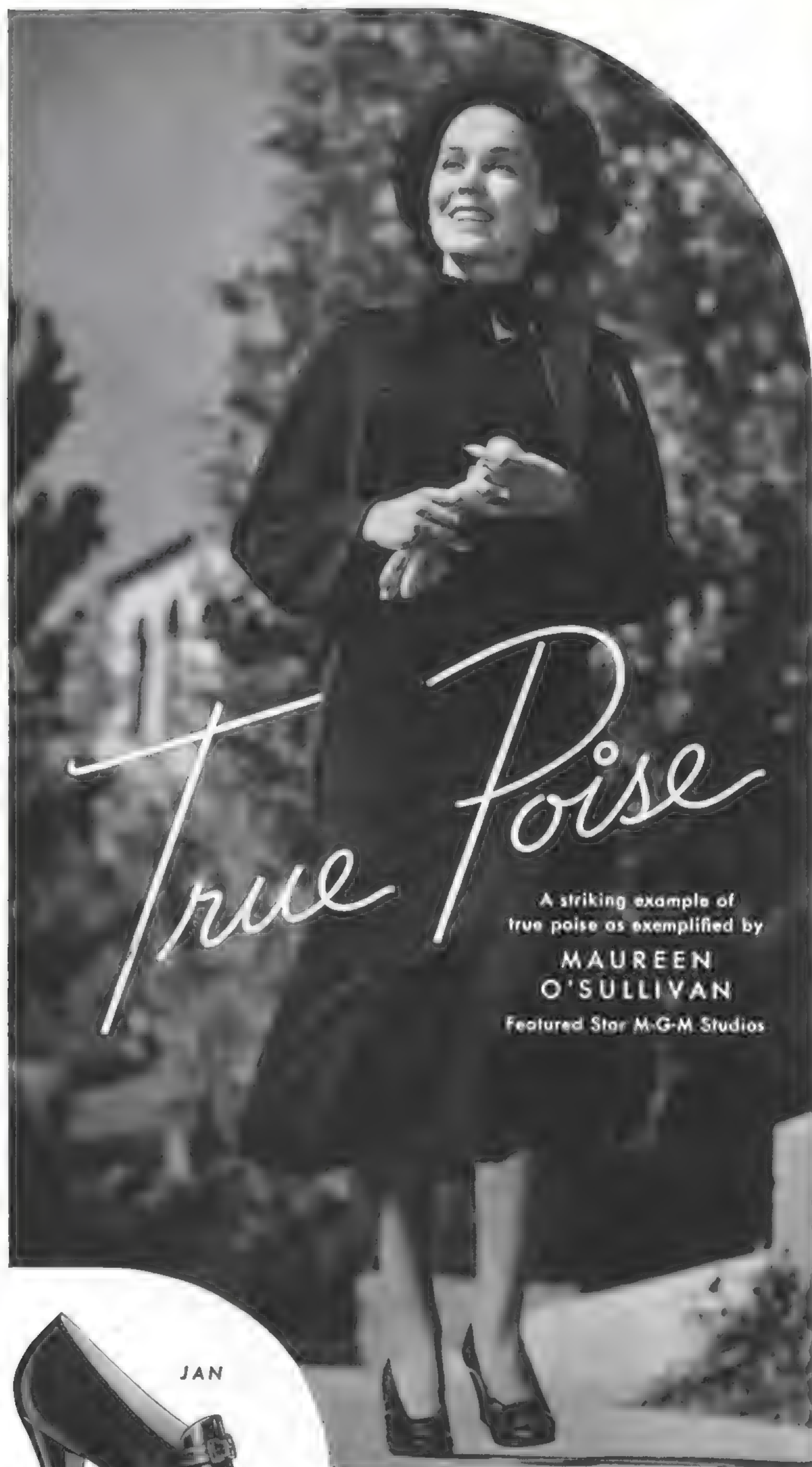
Address.....

City.....



**PHILLIPS' Milk of Magnesia CREAMS**  
TEXTURE CREAM—CLEANSING CREAM **60¢ A JAR**





A striking example of  
true poise as exemplified by  
**MAUREEN  
O'SULLIVAN**  
Featured Star M-G-M Studios



\$875 to \$1050 and up  
Slightly higher west of the Rockies

● Sheshallhaveadmirationwher-ever she goes . . . the woman with *true poise*. She has learned the secret of walking beautifully . . . how to avoid the downward thrust of the foot on the incline formed by high heels. She has discovered *Tru-Poise* shoes with their cup-like heel seat, which prevents the foot from sliding forward, bulging over the vamp, cramping the toes. And she has found their styling most decidedly desirable and their price within her purse.

**Tru-Poise**  
A SELBY SHOE

THE SELBY SHOE COMPANY, Manufacturers • Portsmouth, Ohio

© 1936

## HOBBY-HORSES



A GROUP IN MRS. SLOANE'S COLLECTION

(Continued from page 100) sleuth" got active, and I realized that my friend, Clemence Dane, for it was her writing, had sent a mutual friend a present at the same time from the same firm, and that the cards had got mixed. Still in the Wodehouse vernacular, I shimmered to the telephone, rang up "Charles," and said: "Did you receive a present this morning that would be useful if you went to Constantinople?" He was exceedingly surprised at my omniscience, and said he did: it was a very handsome red leather passport wallet, accompanied by a card on which was scrawled: "Good luck, my dear; I know this should have been red!"

And that was the first horse.

I will pick up one horse after another, at random. Here, for instance, is a very slim and graceful pair of steeds, a white glass mare and a black glass stallion of the Vienna school; the stallion rearing and arching his neck, the lady sweeping her long glass tail coyly to the ground. How I remember the thrill of my first visit, in 1924, to the *Spanischer Hofschule*, where all the proud Libyan horses had sweeping manes and tails, and were renowned romantically because, until the Revolution, only riders of royal blood were allowed to mount them. Originally, there had been three hundred of these horses; and we can picture the gay spectacle of Empress Elizabeth and her suite of handsome young archdukes clattering down the Prater, under the trees, early on a May morning. She was never so happy as on horseback, and that is why she loved England and hunting so deeply, and felt such an alien among the stiff formalities of the royal Austrian court. Well—that is (Continued on page 125)

NYHOLM



A CLOSE-UP OF MRS. FOSDICK'S COLLECTION



# Le Vertige

A NEW PERFUME BY COTY

Do you like to *discover* perfumes? To gather the newest, while the dew of its newness still sparkles? • Vertige is more than a new perfume. It is a strangely different fragrance that strikes an exciting new tempo. • Vertige never strives for sophistication...yet it is winy and heady as a champagne cocktail. • Vertige scorns to be "vampish"...but it is provocative and delirious, as a masked dancer! • Because of the drama and brilliance of it, Vertige is destined to be one of the great Coty Classics. You'll be wearing it, years from now. It is fun, though, to discover it first... "The Perfume of the Dance" At \$40, \$18.50, \$10.



"THE PERFUME OF THE DANCE"



# LE GANT OF YOUTHLASTIC™



## For A Really Superb Evening—

... start with the foundation! Bust must be gently uplifted and molded into a youthful line—diaphragm must be flat—waistline gracefully slender—back hips smooth. All this is yours with Le Gant of Youthlastic.

Did you ever stop to think that your body actually lengthens when you sit or bend? It does, but your Le Gant lengthens with it, so there is "no yanking down the corset" when you rise.

Try Le Gant, and see, too, if your hips are not at least two inches smaller than before, thanks to firmly woven TwoWay-Stretch Youthlastic. Stretches like elastic, but controls like cloth.

No matter what the occasion—evening, afternoon, daytime, sports—there is a Le Gant Corselette or Girdle for every type of figure. Some with patented "TwoWay-OneWay" for extra flattening of the hips. "Half-Sizes," too, for shorter women. Write for 24-page booklet, "The Corset that's Different." The Warner Brothers Co., 200 Madison Avenue, New York City.

**CORSELETTES AND GIRDLES • FOR ALL FIGURES  
AT BETTER SHOPS • \$5 TO \$35  
By REDFERN**

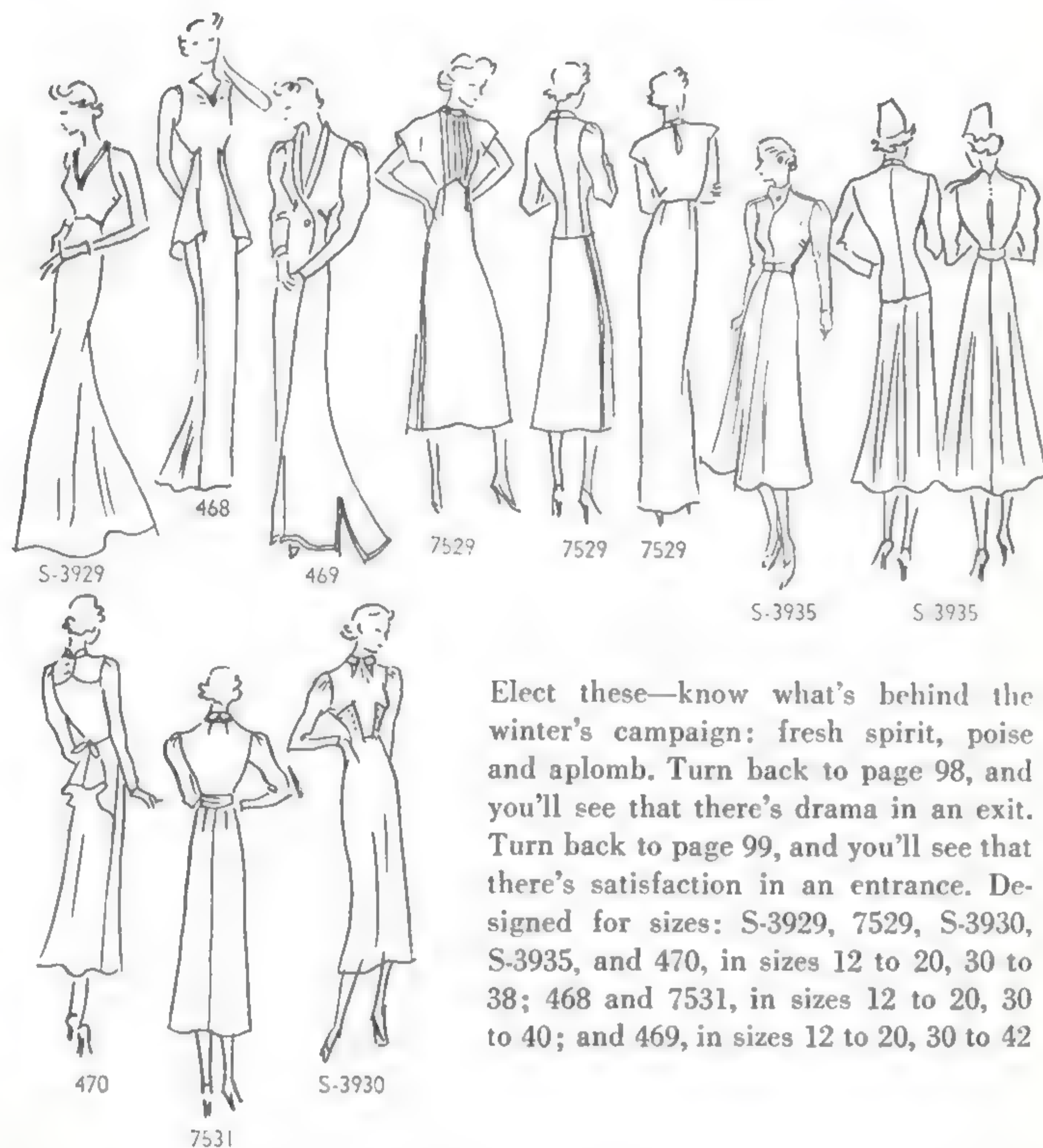
\*Reg. U. S. Pat. Off.

## THE HUNT BREAKFAST

(Continued from page 81) There are any number of other good things for hunt breakfasts that you can combine with your own favorites. A roast suckling pig with the proverbial apple in his mouth is a succulent dish. Steak-and-kidney pie is an inspiration. Home-made country sausage cakes served with fried apple rings are easy and good. One vegetable is always a good idea, if you have just the right kind. A good vegetable combination, especially if turkey figures on the menu, is Brussels sprouts and chestnuts. Beaten biscuits, split and buttered, are delicious, and you can buy excellent ones in the specialty food shops. One amusing dessert idea is little pancakes that are made by the dozens at a side-table on one of the electric cookers.

Of course, nothing is more perfect for lavish buffet meals of this sort than beautiful old silver dishes and platters that were designed for hospitality on a generous scale. The knives and forks on the table on page 80 are a classic type of pattern that all leading silversmiths make, but the serving dishes are old English silver. If you haven't inherited any, the shops are full of beautiful pieces, and the silversmiths are busy making reproductions that will do any table proud. Hot-water dishes, huge platters, silver baskets for rolls and toast, the glorified Lazy Susans that can be used as centerpieces or on side-tables, urns, bowls big and little, all are boons and blessings in serving large quantities of food well. The plates that are on this table are also worthy of special consideration, because they are painted by artists of note. And, aside from looking very handsome on any hunt-breakfast table, they would make perfect gifts for your hunting friends. There are after-dinner coffee-cups to match the Gorainoff plates at Abercrombie and Fitch, and you can also find there the amusing stirrup-cups in the form of fox masques.

## DESIGNS FOR DRESSMAKING



Elect these—know what's behind the winter's campaign: fresh spirit, poise and aplomb. Turn back to page 98, and you'll see that there's drama in an exit. Turn back to page 99, and you'll see that there's satisfaction in an entrance. Designed for sizes: S-3929, 7529, S-3930, S-3935, and 470, in sizes 12 to 20, 30 to 38; 468 and 7531, in sizes 12 to 20, 30 to 40; and 469, in sizes 12 to 20, 30 to 42

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 144.



## HOBBY-HORSES

(Continued from page 122) now an old story. Now only thirty are left of the Libyan horses. They are perfectly exercised every day in the Spanish Riding School, in the *Haute Ecole* style, stepping dainty minuets, horse and rider as closely in harmony as a centaur. I find it hard to be austere and not give way to waltz-dreams and sob-stuff when I look at their prototypes, my glass horses from the Kärntner-Ring in Vienna.

Here are four little tin horses, not nearly so aristocratic as their Viennese cousins, but friendly; they were bought at a shop on the Parade at Brighton, and one of them I strongly suspect of being a zebra. A thirst for knowledge led me to inquire yesterday, at a luncheon-party, about zebras; partly to cover a nefarious attempt to carry off a china zebra belonging to my host: "I was just wondering about this," I remarked airily, pulling it out of my hand-bag again and putting it back among the rest of the china. "Are zebras horses, or not?" That sent him to the encyclopædia, and by the time he came back the hand-bag business had blown over (this is what we call *savoir faire*). Zebras apparently began as small white horses, and grew spots by way of protective colouring so that boa-constrictors in the jungle should not notice them; and the spots dragged out into stripes, and there we are. I saw a couple in the Central Park Zoo, and thought what an admirable scheme of neo-modern decoration could be evolved from the branching pattern on their faces ("My dear, we've put you in the Zebra bedroom; I hope you'll sleep well there!").

The pick of my stable, too big to go behind the glass door and therefore rearing proudly on the open shelf above it, is a green heraldic horse from Sweden, given to me by the daughter of a Lord Justice of England; but I always say, with her permission, that it was the Lord Justice himself who presented it to me, because that brings an imposing suggestion of wigs, robes, and three-cornered hats. On each side of the Stockholm charger stand two more stable choices: red horses beautifully moulded in wax with a queer old-fashioned Dürer look about their necks. They were presented to me on an impulse by a generous host. But as they were treasures well-known to his friends, I have had to endure, ever since, people stopping dead in front of them and saying in a surprised voice: "Look here, did he *give* you those?" The perpetual stress on "give" was most wounding to my feelings. What did they think? Do they think I just pick up horses and put them in my hand-bag and walk away with them?

In the same delicate vein of insult was Roland Young's gift of a lovely little silver glass horse lightly poised on tiptoe on a black glass ball; or should one say on the tip-hoof? It happened that Roland Young had a valuable Ming horse standing in his dining-room in Hollywood; and the second time I dined with him, I discovered this little silver dancer at my place, concealed behind a napkin. "You see, I didn't like the way you looked at my Ming horse," mused Roland Young, cutting short my burst of pretty gratitude.

On the day I left Hollywood, however, he brought me another horse, or rather a mule; a Mexican of the sturdy sure-footed species that climb down the dizzy pathways of the Grand Canyon, looking as though they would precipitate you at any moment thousands of feet into the Colorado River winding below, no wider than a yellow sash. This particular mule is also a money-box, and I wish I could make up my mind to stuff him full of silver dollars. It needs will-power to use a money-box sternly and consistently. When I lived in Italy, I had a money-box and thrust into it every shining lira piece that drifted in. Of course, one might not cheat and ask for lira pieces; they had to occur of their own accord. When the money-box was full, I counted my lire and bought myself a Persian rug from a travelling Balkan with a gift for graphic description: "Turkish-officer-him-wanta-my-wife," he said, or words to that effect. So I threw in a dinner of *spaghetti al burro*, as well as the price. The Persian rug was bad Birmingham, and faded in the wrong way almost at once. All my life I have been too credulous; (Continued on page 126)

## GIVE A "FACE POWDER PARTY"!



### See If You and Your Girl Friends Use the Right Shade of Face Powder

By *Lady Esther*

You're sure about the shade of face powder you use, aren't you? You're convinced it's the right shade for you, or you wouldn't use it.

Your girl friends feel the same way about the shades they use. Each is certain she uses the right shade.

All right—I'll tell you what I'll do: I'll let you hold a "face powder party" at my expense. What's that? Well, it's a party at which you can have a lot of fun and, at the same time, learn something of great value.

You can hold this party at home or you can hold it at the office during lunch hour.

#### The Test That Tells!

Here's what you do: First, send for all five shades of my Lady Esther Face Powder, which I offer you free. Then call in several of your girl friends. Try to get girls of different coloring—blondes, brunettes and redheads.

Let each girl select what she thinks is her best shade of face powder. Have her try that shade on. Then, have her "try on" all the other four shades. Let the rest of you act as judges while each girl tries on the five shades.

Then, see how right or wrong each girl has been! Note that in most cases, if not in all, the shade of face powder that proves the most becoming is not the one the girl selected. On the contrary, you'll probably find that the shade that proves most flattering to a girl is one she would never think of using at all.

You can instantly tell which shade is most becoming to a girl. It immediately makes her stand out—makes her look her youngest and freshest. The other shades, you will observe, have just the opposite effect. They make her look drab and years older than she really is.

#### Why Look Older Than You Really Are?

It's amazing the women that use the wrong shade of face powder. I see evidences of it on every side. Artists and make-up experts also bemoan the fact.

There is one and only one sound way of telling your most becoming shade of face powder and that is by trying on all five shades as I have described above. Trying to select a shade of face powder according to "type" is all wrong because you are not a "type," but an individual. Anyone knows that a blonde may have any one of a number of different colorings of skin while a brunette may have the same. So, trying to match a "type" is fundamentally unsound if not impossible, and may lead to some weird effects.

#### Prove My Principle!

Be sound, be practical, in the selection of your shade of face powder. Use the test method as I have described here. Clip the coupon now for all five shades of my Lady Esther Face Powder. I will also send you a 7-days' supply of my Face Cream.

(You can paste this on a penny post card.) (27)

Lady Esther, 2024 Ridge Ave., Evanston, Ill.

Please send me by return mail a liberal supply of all five shades of Lady Esther Face Powder; also a 7-days' supply of your Lady Esther Four-Purpose Face Cream.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

(If you live in Canada, write Lady Esther, Ltd., Toronto, Ont.)

**FREE**



# GOOD COMPANIONS

A FINE  
WATCH

and

A HADLEY WATCH BRACELET

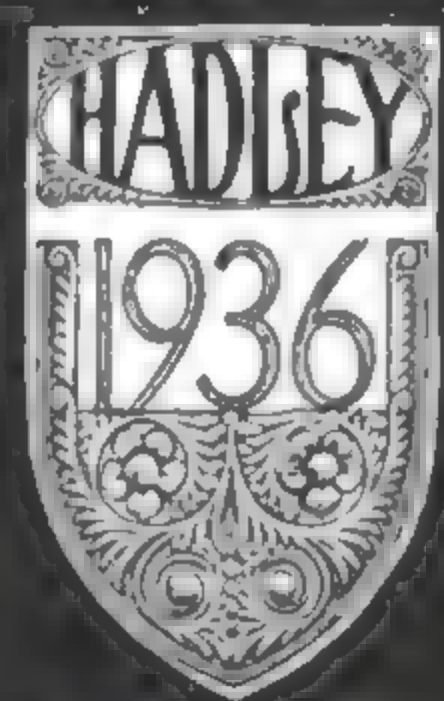
**H**ADLEY

— for a Quarter Century, has made "Good Companions" for the finest Wrist Watches.

Bracelets in link-designs of Gold and Gold Filled; Straps and Thongs using English Leather; Ribbon and Cord types, too, of finest silks. --

.. at Jewelers the country over.

Write us for the folder, "SMART WRISTS", showing latest Hadley "Companions" for Men's and Women's Wrist Watches.



**HADLEY CO.**  
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PROVIDENCE · R · I · · U · S · A  
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## HOBBY-HORSES

(Continued from page 125) and there is a grim moral to this story beginning with mules and money-boxes.

And here are two book-ends, large snorting vermilion horses who began their lives coal-black. This is their history and origin: It was my first day at the studio, discreetly I will not say which studio; and the headmaster (for so I always called Mr. Louis B. Mayer or Mr. Winfield Sheehan or Mr. David Selznick or Mr. Carl Laemmle or Mr. Jesse Lasky) had made an appointment to see me at ten in the morning. Now what with one thing and what with another thing, and what with summer-time and what with overhead expenses and the prices of bootleg Bourbon and banks closing and his wife just having had a fine baby and a star or two being temperamental that day, what with this and that and the hot weather, he had to keep on putting off his appointment with me all through the long slow day. I do not take kindly to waiting; I never did. It does not make me angry, it makes me cry; and towards six in the evening I was well on the road to a nervous breakdown. My quiet little private office was just above the studio dynamos, throbbing and pounding like souls in torment. A friend of mine working on the same unit chanced in, found me in this state, and on some pretext, I forget what, sent me out for an hour; it may even be that by now the headmaster had summoned me for the conference.

Did you ever read a children's book called *Sara Crewe* by the author of *Little Lord Fauntleroy*? Sara Crewe had been the parlour pupil at Miss Minchin's school. Her father in India suddenly stopped sending money because he was ruined and shot himself. Miss Minchin started being cruel to Sara, using her as a drudge, sending her out in all weathers, not replacing her clothes when they wore to rags, letting her sleep in a cold, bare, draughty attic without any carpets, giving her only the scraps from the tables when she was hungry. And one day—this is the great thrill—one day when Sara, wet through, tired out, half-starved and lonely, dragged herself up the long, long flights of stairs to her attic, flung open the door . . . the room had been transformed by unknown wizardry into bright warmth and cosiness. There were rugs, a fire, an armchair, cushions, a satin eiderdown, a fleecy dressing-gown and fur-lined slippers, books on the shelves and pictures on the walls, and an appetizing little dinner waiting hot on the hob.

This, in one form or another, will always be the best story in the world. Psychiatry calls it "wish-fulfilment."

None of this is as irrelevant as it seems. That evening, I was Sara Crewe. For when I returned to my bare, horrid little office, my friend's whirlwind energy and supple imagination, her rich understanding of just how I felt, had transformed the room in very much the same way as Sara's. Bar the hot dinner on the hob. She had arranged, instead, cool oranges and grapefruit and lemonade standing about in huge green glass bowls and pitchers. She had cut out from current magazines pictures of my London author friends to pin on the walls. She had even remembered a pack of scarlet-and-blue Show-Boat playing-cards for playing Patience, should I (improbably) feel like Patience. Cushions and rugs and flowers and a lemon-squeezer. . . . Oh yes, and these two vermilion horses for book-ends. She had stopped the entire work of the painting department of the studio, busy as they were with some colossal super-production, so that they should colour black horses red, and so complete the picture of home for me.

And finally, there is the horse I am now holding in my hand and twisting about, stretching and pulling to pieces: a horse of great rustic charm, for he is made of rough wooden rings and beads, neutral-tinted, loosely strung on elastic. A homely horse who has frequent and literal reason to remark: "Don't bother me, don't bother me, I'm all unstrung to-day!"



## EVERY ONE LIKES CHOCOLATE



(Continued from page 66) coloured undertaking emporium lent his program to three men in dinner-coats, almost good enough to be models for a Peter Arno cartoon, who had dined and wined together at the club and thought it would be a lark to go up-town and take in "Macbeth." Past the knees of a party of young men still fresh from a Harvard Law School A, plus the young women whom they hoped eventually to make the chatelaines of an apartment in East Fifty-Seventh Street, labelled 14-B, would push the vast ebony figure of the heiress to a fortune made in a preparation for straightening kinky hair. . . .

The whites went, not to see "Macbeth," not to hear Shakespeare, who had bored most of them in school, but to get something different—that something at once innocent and richly seasoned, childlike and jungle-spiced, which is the gift of the Negro to a more tired, complicated, and self-conscious race.

That whites should flock to a show made by Negroes primarily for Negroes is, of course, nothing new. Harlem is continually being discovered and rediscovered. The process goes in cycles. First come the intellectuals, who yearn for something they call folkways, and write books about Negro shows in which are mingled social science, sentimentalism, and more than a trace of envy. By the time these same native shows and hot spots have been visited by the night-clubbers and the big buyers from out of town, the bloom has gone from them, the show has been fixed up for the white trade, and the intellectuals fade away to search for something unspoiled—meaning something that they can have the pleasure of telling the world about first.

They are never disappointed. The Negro may at times succumb to showmanship and commercialism, he may temporarily lose touch with the fertile, artless talents of his race, he may give us performances that are an imitation of Broadway's imitation of him. But sooner or later, even as far away from cotton-fields as Harlem, that strain in him that can not be downed comes out, and we get De Lawd as played by Richard Harrison, or the unforgettable revival meeting in "Run Little Chillun," or Shakespeare's "Macbeth" translated to the West Indies.

We palefaces go to the Negro because the Negro has something that we have not, never will have, and dreadfully want. We go to Harlem not only to be amused, but out of homesickness for a land we have lost. In watching them, we recapture briefly what once we were, or like to think we were, long centuries ago before our ancestors suffered the blights of thought, worry, and the printed word. Civilization—call it that while it lasts—is for most of us poor white trash a barrier between ourselves and life. An ever-thickening pane of ground glass through which the wild, fiery flame of life shines feebly, like a fifteen-watt electric bulb through a washroom door.

But the Negro seems to carry that flame right inside of him. You can tell he does by the way he laughs. After being in a crowd of Negroes for a while, after listening to a stageful of them, white laughter seems not quite worth the trouble. White laughter is by comparison so often uneasy, hysterical, insincere, thin; it glugs out of us in little dribbles, as if the neck of our human bottle were too small. (Continued on page 128)

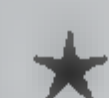
## Artist Model\*

BY AMERICAN LADY

for FIT

plus

ADAPTABILITY

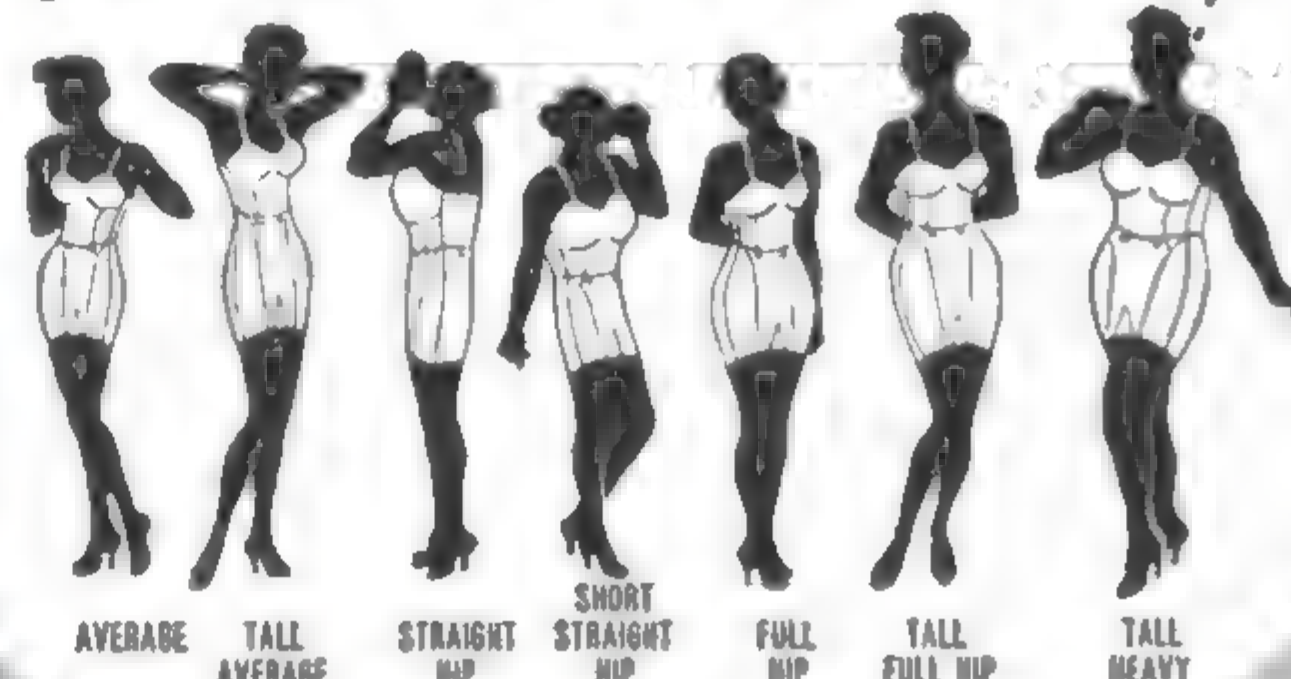


It fits like no other foundation can! For the separate girdle molds your waist, hips and thighs—the separate bra molds your bust—and they join in a perfect all-in-one.

You'll glory in it because it's so *adaptable*! An extra brassiere or two transforms it to meet the needs of sports, afternoon or formal wear. The bra detaches instantly for laundering. \$5 to \$25, for every figure type . . . at better stores everywhere. Extra bras from \$2.00.



Which of these figure types has Nature created YOU?



**FREE FIGURE ANALYSIS.** Send your waist, hip, bust measurements and height—we'll tell you your type—and which Artist Model is meant for you.

\*Reg. U. S. Pat. Off.

AMERICAN LADY CORSET CO., INC. • 146-A Madison Ave. • New York City



## EVERY ONE LIKES CHOCOLATE

(Continued from page 127) We crackle, neigh, shriek, or roar windily; it is nose-and-throat laughter; it doesn't come up out of the bottom of us with a rich, red whoop, as does the laughter of Negroes. No matter what the show, if it is a Negro show, there is always a moment in it when some performer, who may be no great shakes at anything else, comes out with a laugh that we can take home with us and keep warm by for days and days.

We non-chocolate coloured races would like to be able to let go of ourselves like that, but we can't. Sometime in the course of our lives we seem to have swallowed a set of four-wheel brakes, which clamp whatever emotions we have and can be released only under the illusory spell of alcohol. We find it hard, except vicariously in some Harlem, to be whole-heartedly sad or glad. The free animal expression of our joys and sorrows is pinched by too much thinking about them. We are usually in a plus- or minus-zero state of mind, somewhere between a feeble, simmering misery and an anesthetized content. The Negro, at any rate as he appears to us, is either high or low, either tasting the full joy of being alive or bottomlessly blue.

The chocolate, Haitian "Macbeth" is now on tour. Everywhere it goes—so I am told—the whites throng to see it, whites who wouldn't walk around the block to see "Macbeth" if it were played with due regard for tradition by white actors who believe that blank verse should always smell slightly of moth-balls. Its godfather, The Federal Theatre, is probably still wondering at its success, and scratching its head to find another idea as good as that for its unemployed actors.

The Federal Theatre's Negro units are far-flung, and very busy. The Boston unit has given several full-length plays, the Chicago unit has done "Everyman" and a "comedy take-off" by the name of "Romey and Julie." The Birmingham unit's performance of "House in Glory," a "symphonic drama depicting Negro life," was so popular that it took to the road. New York's Federal Theatre Negro unit is giving, among other things, a coloured version of André Obey's "Noah," and a play with real African dances, tom-toms, and chants, called "Bassa Mona."

The white-carriage trade that swarmed to see "Macbeth" will be interested in "Bassa Mona." Many of the chief performers are Negroes who were born in Africa. The tom-toms were born in Africa, too. The dialogue is in an African dialect, Yurobai. The dances, and the throbbing, complicated rhythms of the drums, are as good a substitute as I have seen anywhere for a trip through a Nigerian jungle complete with quinine, with helmets, and native porters with rings in their noses.

### NOBLESSE OBLIGE

From Armistice Day to Thanksgiving you will hear on all sides the appeal, "Join Now!" It's the plea of the American Red Cross, who, during this time, must receive sufficient support to finance its program of service for the entire year. When you consider that the Red Cross came to the rescue during the hundred and thirty-eight disasters of the past year, and that constantly increasing needs made the appeal more urgent than ever, you can't possibly refuse to contribute your share to the humane work of this nation-wide organization.



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## SURREALISM

(Continued from page 61) "All this sounds like Freud to me."

"Very much so. In fact, the whole colouring of Surrealist literature and painting, with its pathological symbolism and emphasis on dreams, is deliberately Freudian. (Only the Surrealist's dream is mostly a nightmare.) Through the study of dreams and the exploration of the subconscious, the Surrealists intended to achieve a Surrealist Revolution. The purpose of the Surrealist Revolution was to *'discredit completely the reality,'* and to establish in the future a sort of combination of reality with dream, called SUR-reality, or what we might call in English, 'superreality.'"

"But why should they try to discredit reality?"

"Probably because reality was pretty unpleasant. Do not forget that Surrealism was born during the War, and that periods of trouble are notoriously a fertile ground for the movements which, in one way or the other, enable people to forget the exterior world. These 'escape' movements are responsible for some of the greatest achievements in the field of arts and letters. Napoleonic wars gave us Byron; the last World War gave us Surrealism; and the last depression gave us Anthony Adverse."

"But Surrealism came only after the War, according to you."

"True. But Surrealism is a direct successor of another escape movement originated during the War, and appropriately called DADA. Discrediting not only the reality, but everything possible and imaginable, the Dadaists had a lot of fun at the expense of Religion, Patriotism, Nationalism, and other things they considered outmoded. Surrealism is nothing but Dada with a dash of Freud."

"How did the Surrealists proceed with their discrediting of reality?"

"Proclaiming the dream-world the only field worth exploring, they created a style of writing that achieved its effects by the incongruous, unexpected, out-of-place use of words in order to provoke incongruous, unexpected, out-of-place, dream-like images. Surrealists dislodged the words from the places they rightfully occupied in our vocabulary. They started to use them in new, apparently meaningless, but startling combinations. The words themselves were nothing but commonplace every-day reality; but their new, 'dislocated' juxtapositions were the SUR-reality, the dream."

"Is not this like our own Gertrude Stein, with her 'A rose is a rose is a rose?'"

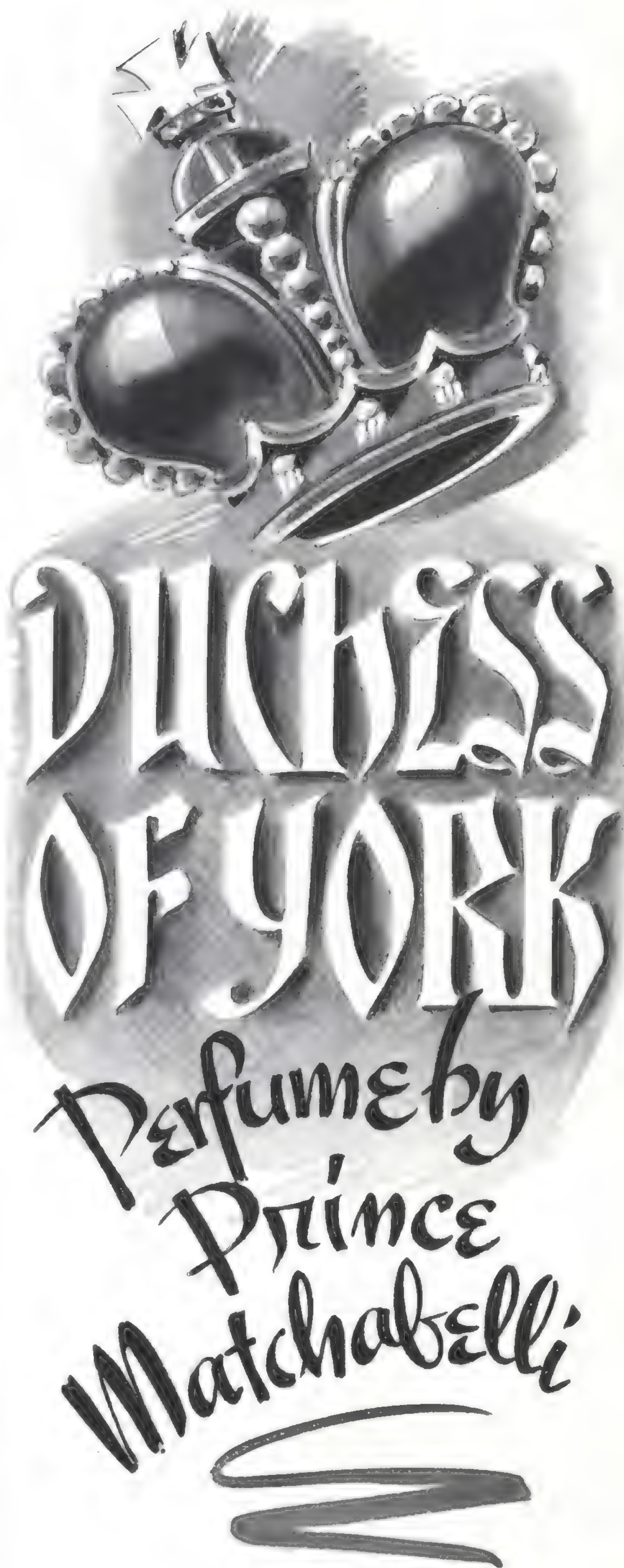
"Yes, it is. The Surrealists, however, were not satisfied with the dream-like images created by the sleepy mumbling of scrambled words. They tried to break down the defences of the reason and bring out the subconscious by automatic writing; they strapped themselves to chairs, bandaged their eyes, and wrote poems on revolving cylinders. Showing, you see, not only a fanatical belief in their dream-and-subconscious formula, but an excellent sense of publicity."

"But all this concerns the poets. Dali is a painter, I am told. When do the painters come in?"

"The painters appear on the scene at a very early stage of this fascinating game. The Surrealists soon realized that the image-creating combinations of words could be supplemented or replaced by painted images, provided the same formula of incongruous juxtaposition is applied. They needed painters, who could paint what they see 'with their eyes closed.' Picasso at that time was experimenting with fantastic imagery that fitted their formula perfectly, and the Surrealists adopted him, as the genius who conquered reality. They made him The Father of Surrealism."

"But was Picasso really a Surrealist?"

"He never finally committed himself; but he always looked rather benevolently from his Olympic heights on the gambols of the little Surrealists. But soon there were lesser painters, some of them left-overs of the Dada movement, like Hans Arp, Tristan Tzara, and Max Ernst, who joined in; (Continued on page 130)







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*They come up  
the Gang Plank  
Smiling*

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## SURREALISM

(Continued from page 129) there were also new names like Masson and Joan Miro; every one went whole-heartedly about the business of grouping the ungroupable things together."

"How did they do it?"

"Very simply. The Surrealist poets were talking all the time about the excruciating joy of seeing 'a chance meeting on the dissecting-table of a sewing-machine with an umbrella'; they raved about 'a salon that descended to the bottom of the lake.' All the painters had to do was to paint a sewing-machine and an umbrella on the dissecting-table; or a salon at the bottom of the lake; or a still life representing together 'a table, a mountain, an anchor, and a belly-button.'"

"Isn't that cute!"

"Yes, it is. Sometimes the titles of the paintings were even more intriguing than the pictures themselves; for instance: 'the little lacrimal gland which is saying tic-tac.' Or 'Young men kicking their mother.' These fetching titles, however, belong to the period which still smacks of Dada and Cubism as far as painting itself is concerned. The picture is nothing but a vague illegible pattern; there is more shock value in the title than in the picture. However, it did not take long for the Surrealists to discover that in order to be shocking the Surreality must be as REAL as possible. Photography, of course, offered them endless possibilities, with its clarity of delineation and reputation for truthfulness. The camera can not lie, even if it photographs an anchor next to a belly-button. Man Ray, one of the early Surrealists, soon had the belly-buttons under Surrealistic control. Photography was a great improvement over the vague and amorphous painting, which at best could be taken for the image of spots in front of your eyes; but even photography was too static and lifeless to give an illusion of a dream. Dreams are never static. Did you ever see a dream walking? They can be made to walk in the motion-pictures. And so the Surrealists passed on to the movies."

"Were there really Surrealistic movies? That must have been fascinating!"

"It was. With the financial help of one of the most intellectual representatives of French nobility, several movies were produced. In these movies you could see, among other things, a cow, luxuriously sleeping in a Louis XVI. bed; an ox-cart driving through a Louis XIV. salon; a man kicking a blind beggar; a priest dragging a baby grand piano with two dead mules attached to it; and a burning tree, a giraffe, and a plough being thrown out of an apartment window."

"Were these movies publicly presented?"

"Yes. At the end of the first performance the producers were beaten up by the audience, 'a grand coup de parapluie,' in a truly Surrealistic manner. Soon, however, the Surrealists found less painful ways of making a monkey out of reality. They produced books illustrated by pictures composed of photographs cut to pieces, and pasted together again, in a new and insane order. They also found something that was even more realistic than the photographs, if possible: wood-cuts, clipped from old magazines, and children's books, and mail-order catalogues—the old familiar sedate illustrations that no one would suspect of being a modern joke. After passing through Max Ernst's Surrealistic meat-chopper, these commonplace pictures took on a new, strange life. The chaste mid-Victorian nudes draped themselves around the necks of bishops; the Père Eternel was put in a cage, and a corpse was placed at the foot of the Pope's throne."

"This is rather unpleasant."

"Oh, but the Surrealists do not try to be pleasant. There is not a bitterer offence for a Surrealist than to be taken for a pleasant or witty fellow. Surrealism is a deadly serious, grim, ferocious business, bathed in 'Sang et putréfaction.' The Surrealists want to vanquish reality by uprooting the images well ingrown in our minds; the more traditional and sacred the image is—the more thrill there is in dislodging it. This is why the Surrealists paint The (Continued on page 131)



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Some other travel bargains are the "American One Class" liners sailing fortnightly to Cobh and Liverpool, and the American Merchant Lines direct to London weekly for \$100, round trip \$185.





## SURREALISM

(Continued from page 130) Virgin Spanking the Child, and add a moustache to Mona Lisa (in the approved subway style), and parody such reputable and boring masterpieces as 'The Angelus' by Millet and Boeklin's 'Island of the Dead.' That is also why Dali's technique of painting is the acme of consistency. He deliberately tries to produce an effect of an unquestionable, certified museum masterpiece, complete with patine and velvet frame. The more familiar and conservative is the appearance of the painting—the more shocking its subject-matter. His paintings seem to cry 'It is true! It is true! We are respectable, reliable witnesses, and we really did see the purple cow.'

"What purple cow?"

"Don't you remember the famous verses by Gelett Burgess?"

*'I never saw a purple cow  
I never hope to see one,  
But I can tell you anyhow,  
I'd rather see than be one.'*

Only the Surrealists do not mind *being* a purple cow as well as seeing one. And this is what makes them such a god's gift to the newspapers. Their private lives seem to be patterned after the fantastic formula of their art. They practise what they preach. Dali receives reporters either sitting on the desk placed on the top of the bed in his hotel room, with all the lamp-shades turned upside down; or on less formal occasions, wearing a loaf of bread instead of a hat. The diver's suit, in which he delivered a lecture that you heard about, is reserved for academic functions."

"What is all this—a circus or a madhouse?"

"It is very difficult to say. For all we know it may be neither, but simply the integrity of an artistic temperament, seeking expression in terms consistent with ideas and thoughts of to-day. After all, it is not the first time that the science and literature of a certain period have influenced the contemporary painters: remember the Materialistic Science, Zola—and the Naturalist painters of the time? Or Delacroix and the romantics?"

"I do not remember. Do you mean that Surrealists must act crazy only because they read Freud?"

"They claim that they must act crazy, because it is only by using what they call 'the paranoic processes of thought' they can substitute their own obsessions for the reality. It is by assimilating the mental processes of the insane that the artist can explore the subconscious; but it does not necessarily mean that he is himself insane. In one of his lectures, Dali said with a beautiful simplicity: 'The only difference between me and the crazy people is that I am not crazy.'"

"This is not very convincing."

"Perhaps not. It is true that behind the Surrealism there is a great deal of systematic and commercialized insanity: but how much of it is real and how much assumed I can not tell. The psychiatrists say anyhow that pretending you are insane is just another form of insanity—so you can not win."

"But then why do people take it so seriously?"

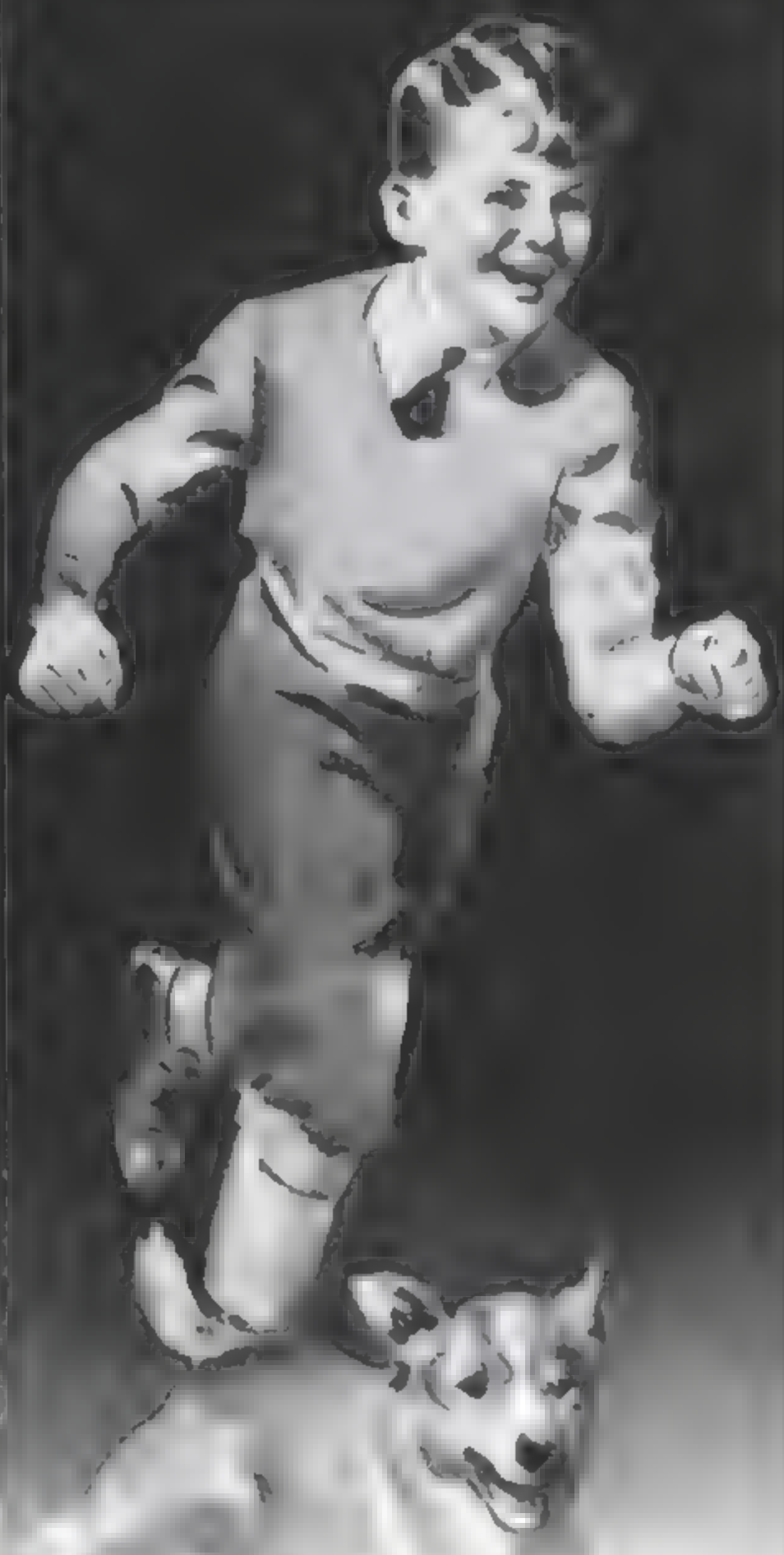
"Because, first of all, a few of the Surrealists—Chirico, Dali, Pierre Roy (although he is not really Surreal) are among the most important painters of our times, judging by any kind of standards, even by the most rigid standards of the most conservative art-appreciators. This can not be laughed off. Secondly, the Surrealist school (or, rather, Dali, because he is the Surrealist school of to-day) has such immense capacity for propaganda, and for making converts, that its influence is felt everywhere."

"In what way?"

"In the same way in which the influence of an art school is always felt: it percolates downward. What is a snobbish art scandal to-day, is an accepted style to-morrow, and a merchandised style the next day. Look at all the carpets with Cubist designs, and book-ends of Futurist inspiration that you find in department stores. As a matter of fact, I am told that the five-and-ten cent stores are even now doing a brisk trade in framed reproductions of Dali paintings." (Continued on page 146)

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Better for them because it's  
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## THE AGELESS ERA



- There's just enough quiet movement in that redingote dress, far left, to break the line. This, together with the flattering combination of black and amber crêpe, makes the dress a boon to women. Bergdorf Goodman
- Left: A negligé that's a pick-me-up—for the end of a busy day. Of bronze-green velvet, crushed into shirring in front; Jay-Thorp

(Continued from page 92) women prefer to stark black. Saks-Fifth Avenue has an excellent version of the redingote dress, worn by both Mrs. Richardson and her daughter in the photograph on page 90. It is so right for all figures that Saks has it in both women's and misses' sizes. We sketched another perfect model of this type from Bergdorf Goodman directly above.

Suits with tunic or tuxedo jackets, the long slender line of the jacket accented by fur, are infallible. Lord and Taylor have an excellent soft black woollen suit, with caracal edging the tuxedo jacket and repeated on the dress, which has a beautiful simplicity of line. (This is shown, opposite.) Rose Amado, who takes a special interest in women's clothes, has a wine-red suit with borders of soft flattering blue fox down the front of the tunic jacket.

The new coats are much easier to wear. Not the pronounced princesse lines, unless you are very slim, but a modified princesse line that carries an effect of slimness through the hips, to release it in a low subdued flare. Even the coats without perceptible flare have enough inherent width and fulness to do away with those unfortunate curves at just the wrong points, which the narrow coat skirts of a previous season were apt to induce.

Fur is used more lightly—though no less luxuriously—around the neck and shoulders of the new coats. This is another cheering thought, because a heavy bolster of fur across the back of the neck often weighted a woman down and shortened her silhouette. On page 93, we sketch a very wearable coat from Bonwit Teller, with collar and revers of Persian lamb making an exceedingly good shoulder-line.

Fur borders enliven, softly, a dark dress. Black dresses often have a soft becoming note of jewel-coloured velvet at the throat and wrists. The combination of black and royal-blue is heaven-sent, for a woman of any age.

The big news in dinner and evening dresses is sleeves—real sleeves—and what could be a better break for a woman than this? The sleeves are softly draped or tapered to the wrists. If no sleeves, then the evening dress usually has some slight,



## THE AGELESS ERA



- Left: A four-piece terracotta tweed suit that's casual, but not slouchy. The secret is in the jacket, which is squared at the shoulders and trimly buttoned; Altman
- Below: Black caracal stresses the long straight lines of the tuxedo jacket, trims the dress. The fabric of this suit-to-live-in is black wool; Lord and Taylor



softened drapery over the top of the arm, or some decorative motif of embroidery. These effects are used so frequently and so subtly that one is much more conscious of them as a very good fashion point than as a very good point for a woman.

All the evening dresses with jackets are a boon. Trim, tailored sequin jackets are preferred, because they are so chic and so young. They have no connection with the old amorphous jacket that looked like a bed sack, though they serve the same practical purpose of concealing figure defects and toning down the formality of an evening gown.

There's a wealth and richness in the new fabrics and colours, and they do wonderful things for a woman. Broadcloth, so sleek and elegant, is used importantly for coats, dresses, and suits. Jacquard crêpes are ideal for dresses under winter coats. The lamés, the regal silk velvets, and all the brocades are stately, sophisticated, flattering. They are used not only in the evening, but, on occasion—with distinction and discretion—to brighten a late winter afternoon.

Deep greens, deep wines, deep grape-blue, and purple tones are becoming enough to any one and can be breath-taking on a woman with white hair. On page 93, we photograph a dimly lustrous satin gown from Bergdorf Goodman in the most heavenly grape-purple and cyclamen tones.

Foundation garments in colour to match the evening gown—midnight-blue, wine-red, green, purple, black—are the latest news in corsets from Paris and dispel anxiety about shoulder-straps showing through or around an evening décolletage.

Practically everything in the new fashions, as we remarked earlier, plays into a woman's hands. Everything, that is, except a Spanish-dancer hat with a high, stiff crown; coat-tails; a tailored tweed evening coat; bustle effects; high boots. And before the winter is over, you may find some way of adopting even these.



**TOUCHDOWN** Bradley piles up a fashion score with this two-piece knit of Chenille. New tactics are: Casual turn-over collar, bands that simulate breast pockets, carved wood buttons and belt. The skirt swings with a nice flare. In holiday colors. At the better stores.

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## DIETRICH INVADES PARIS

- Marlene Dietrich created the excitement of the season for Paris, shopping there for her winter wardrobe. Every one was frantic to catch a glimpse of her and to see what she'd select. Here are a few of the models she bought
- Right: Schiaparelli's black wool suit with gold galloon palm-trees (Russeks) and a glycerinized ostrich hat
- For dinner, the simplest black velvet dress by Schiaparelli, girdled with a red Tunisian belt (Hattie Carnegie)



- Left: Schiaparelli's red wool coat with a 1900 cape collar, a muff, and a chéchia of Alaska Sealskin
- Far left: Schiaparelli's white silk jersey dress, to set off Dietrich's emeralds
- Below, left: Lanvin's enormous, rippling beaver coat. (Bergdorf Goodman has this)
- Centre: Lanvin made this dramatic white satin hostess gown with streaming sleeves
- Third: Blue suède encrusted with silver braid in Hermès' spectacular evening coat





## MEN ARE LESS EMOTIONAL?

(Continued from page 88) launder it instead of paying it in cash.

"A woman in business will be handicapped," we might decide, "by a superficial—a conventional attitude. She will think too much, for instance, about the clothes she wears and that other people wear." In answer, I give you a thousand males adjusting their ties before the office mirrors, tilting their hats to the perfect angle—believing with all their hearts that, in business, clothes make the man—and acting accordingly.

And there I might rest my case, were it not for the fact that I can not bear to leave out of this chronicle the R.'s, who supply me, all in one family, with evidence against both sexes. Mrs. R. was editor of a fashion magazine, and Mr. R. was in Wall Street. I have it from Mrs. R.'s secretary that large areas of her time were devoted daily to conversations with Mr. R.'s secretary, of which the following is a sample. About four o'clock, Mr. R.'s secretary telephoned to inquire whether Mrs. R. could meet Mr. R. at five o'clock at his tailor's. In due time, Mrs. R.'s secretary phoned that Mrs. R. could not possibly get away to accompany Mr. R. to the tailor, but would like to know what Mr. R. planned to do there. After a lapse of ten minutes or so, Mr. R.'s secretary phoned to advise that Mr. R. planned to be measured for flannels. On delivering this message, Mrs. R.'s secretary was instructed to telephone at once that Mrs. R. says please be sure not to have the flannels cut too long. Just before five, when Mrs. R.'s business day had reached a peak, Mr. R.'s secretary telephoned to Mrs. R.'s secretary to say please tell Mrs. R. she must remember that flannels always shrink when they are cleaned!

"Women have too much sex vanity," we might say. "They will be thinking about conquests when they should be thinking about their work." Fair enough. Some of them do. I have in mind Miss C., a secretary who had a way of fluttering her eyelashes and a sinuous way of walking that earned her the sobriquet among the other secretaries of "Sex in Business." And little Miss D., who was secretary to one of the younger men and cherished a secret, unrequited passion for the big boss. One evening, she received the glad news that the next day she was to substitute for the boss's secretary. Bright and early she arrived, and took me into her confidence to the effect that she had worn her precious four-dollar stockings, with deadly intent. It was in the knee-length skirt era, and she was justifiably proud of her legs. I didn't see her again during that day until late in the afternoon, when she burst into my office with terrible tidings. "All day long he never noticed them," she said, "until just now, as I was coming out. Then I saw him looking at them—actually staring—and I said to myself, 'He's made!' But look!" I looked, and felt for her. The boss's eye had been caught not by her shapely legs, but by a wide, ruinous run that had zigzagged down the back of one of her super-sheers.

And now, hastily, among the men—I give you the professional charmer. You can find him in action in any organization where women have positions of authority. Half an hour devoted to mail and buzzer-pushing and then the really vital work of the day begins. The women are visited in their offices in turn, chatted with, invited to lunch. Expressions of their views are solicited. They are treated with deference, called "dear." And all to the end that the charmer may get ahead, not by reason of hard work, but by reason of his place in the hearts of influential women. I offer the male charmer only because I have to. As a matter of fact, I am rather fond of him. If it is true that he uses his wits to an unworthy end, it is none the less true that he *has* wits. He is lazy, but not stupid.

"Well," we might say. "Women will be over-conscientious. They will wear themselves out with routine work and miss the bigger opportunities and rewards." Again we would be right. Women do have a fatal tendency to work a little too hard in corners where the spot-light never penetrates. And I must confess that men aren't often guilty of making this fatal mistake. I can think offhand of only one—an (Continued on page 136)



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## MEN ARE LESS EMOTIONAL?

(Continued from page 135) over-conscientious art director who is so in the habit of working all night that he has become constitutionally incapable of going home to dinner. But even he manages in-between times to look out for his political interests!

"*Women have no sense of sex loyalty. They won't stick together.*" A fair enough prognostication. Sometimes they don't. . . . I once had the privilege of being the only woman writer in an organization where there were eight or nine men doing creative work. I used to try as far as possible to get my work done during the early morning hours—before the men got in (!)—because after that, so much of my time was taken up with the war that was on foot—the war between men and men. It was my part to listen to the confidences of the chief contestants. It went something like this: About eleven o'clock, Mr. A. would come in for an informal chat, in the course of which he would explain, charitably, that you really had to make excuses for Mr. B. because, actually, he was a mental case. Right after lunch, Mr. B. would drop in, with the subject of Mr. A. very much on his mind. The tenor of his remarks was that, much as he disliked to arrive at such a conclusion, Mr. A. was unmistakably a case for the doctors. In the late afternoon, I'd have a visit from Mr. C., who would use almost identical phraseology in expressing his concern for the mental state of both Mr. A. and Mr. B.

"*Might we guess that women in business would be more easily spoiled by success than men?*" Well, the poor dears have to work so hard for any honours they achieve, that it wouldn't be surprising if this were true. But here's a story told me by the publicity agent of one of Hollywood's best-known women stars. Her first picture had achieved a success that had made her famous overnight. Her publicity agent congratulated her in the following terms: "Well," he said, calling her by her first name, "I'm glad to see you haven't let this turn your head. *You* know it's us boys that put you gals over with the public." "Yes," said the actress, who is plump and blond, "*I'm* all right. But wait till you see that Flanagan (referring to her manager). Wait till you run across that Flanagan and see how my success has gone to *his* head."

"*All right, then,*" we might say, "*but women are born to be mothers. What outlet will they find in business for the maternal instinct that's the primal urge of their being?*" Those who have seen a secretary with her boss know the answer to this question. Just watch her brood over him—work for him, shop for him, think for him, lie for him. See how she actually encourages him to be helpless—pours a glass of water for him with the unmistakable implication that he has neither sense enough to take a drink when he needs it nor strength enough to pour it for himself. Watch her remind him several times of an appointment so important that only an imbecile would forget it.

I should like to think that by this time I have made my point—that women function in business handicapped by certain of their emotions; but that men function in business handicapped by much the same emotions. Which point of view I submit with the greatest deference for the invulnerable position of the male. Men and their emotions, as I said in the beginning, have always been in business and are there to stay. And it has been my observation that the woman destined for success adopts an attitude that is a mixture of humility and friendliness. She recognizes, and accepts gracefully, the fact that men are in their sovereign domain. Instead of resenting their overlordship, she remembers that she still has a lot to learn from them. Instead of adopting a critical attitude, she does a lot of work. She keeps her sex, and her emotions, as well out of sight as possible. And then, if she's good at it, she may earn a compliment as big as the one that was paid Miss L., a newspaper woman whose chief proved himself completely oblivious of her sex in the following way. Looking up from a conference with a group of men, he saw her standing in the doorway. "Come on in, Miss L.," he said, "I was just telling the other boys . . ."



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## THE FOXY LITTLE TERRIER

(Continued from page 32) qualifies the work for which this variety of terrier is specially suited, by reason of its size, build, and temperament.

"Until a decade ago, the smooth, as every one remembers, was far more popular than the wire, no doubt because of his smarter lines, his trimmer and neater appearance, and the greater ease with which his coat might be kept in show condition. But to-day the wire, having developed with almost phenomenal rapidity into an animal approaching perfection, is by a wide margin the more popular, and his characteristics and blood lines are now as carefully studied and preserved as they were neglected in early years. . . .

"Those who have had the pleasures and excitements of bringing up a Foxterrier puppy will appreciate the humor of the following description of the characteristics of the breed from the pen of some wag written a few years ago: 'The Foxterrier is a small black and white disturbance which afflicts and delights many families. The Foxterrier has straight legs, an active, expressive face, a lean, well-shaped head, talkative eyes, and a nose which leads him swiftly from one misdemeanor to another. Originally, he had a liberal tail, but it has been edited and revised by man into a mere stump. This was done because of the fact that when a Foxterrier's tail was as active as his head it took two people to watch him. The Foxterrier is vivacious, audacious, ingenious, mercurial, hysterical, wheedlesome, companionable, affectionate, optimistic, fickle, restless, and irrepressible. He is, in fact, the chorus girl of the dog family.' . . .

"Over forty years ago the Foxterrier Chronicle, an English periodical, offered a prize for the best description of a Foxterrier. Enoch Welburn won the contest, and Welburn's description, although forty years old, remains the most complete and thoroughly lucid picture of a perfect Foxterrier we have to-day. It follows:

"The Foxterriers are in Two Varieties, viz., smooth-coated and wire-coated, and with this exception, they are one and the same dog. The HEAD, long with level narrow skull, the under-jaw deep, flat, and of sufficient length so that the teeth are level in the mouth, the EYES well set and of deep hazel color, with a keen determined expression; the FACE, well filled in under the eyes, and carrying the strength fairly well to the muzzle end; EARS small, V-shaped, and of fair strength, set well on the head and dropping down forward, with the points in a direct line to the eye; the NECK, of fair length, clean under throat, gradually strengthening and gracefully set into the SHOULDERS, which should be long and well laid back, finishing clean and fine on top; the CHEST narrow and brisket deep, with elbows placed well under, the FORELEGS absolutely straight, with good strong round bone carried right down to the FOOT, which should be short with well-raised toes; the BACK short with strong loin, the ribs should go well back and be deep and well sprung, the set on of stern shoulder be rather high, and gayly carried, the full strength of the tail to be over the back; the HINDQUARTERS strong and muscular, free from droop; thighs long and of fair breadth, with stifles not too straight and hocks near the ground; the movement of the dog should be level and straight all round, and free from swing on the elbows, or twirl of the hocks, the character of the dog greatly depending on his appearance, which must be smart and sprightly, full of determination, at the same time, clean in finish with a workman and gentlemanly appearance combined; the COAT of the smooth variety should be straight and flat, lying very close, dense and hard, whilst the wires should have one under coat and an overcoat of strong wiry hair which should handle like bristles; WEIGHT of males not to exceed eighteen and one-half pounds, and females sixteen and one-half pounds; the COLOR most desirable being black and tan marked head, with white body; this color gives the dog a more hard look than either tan or lemon markings.' "



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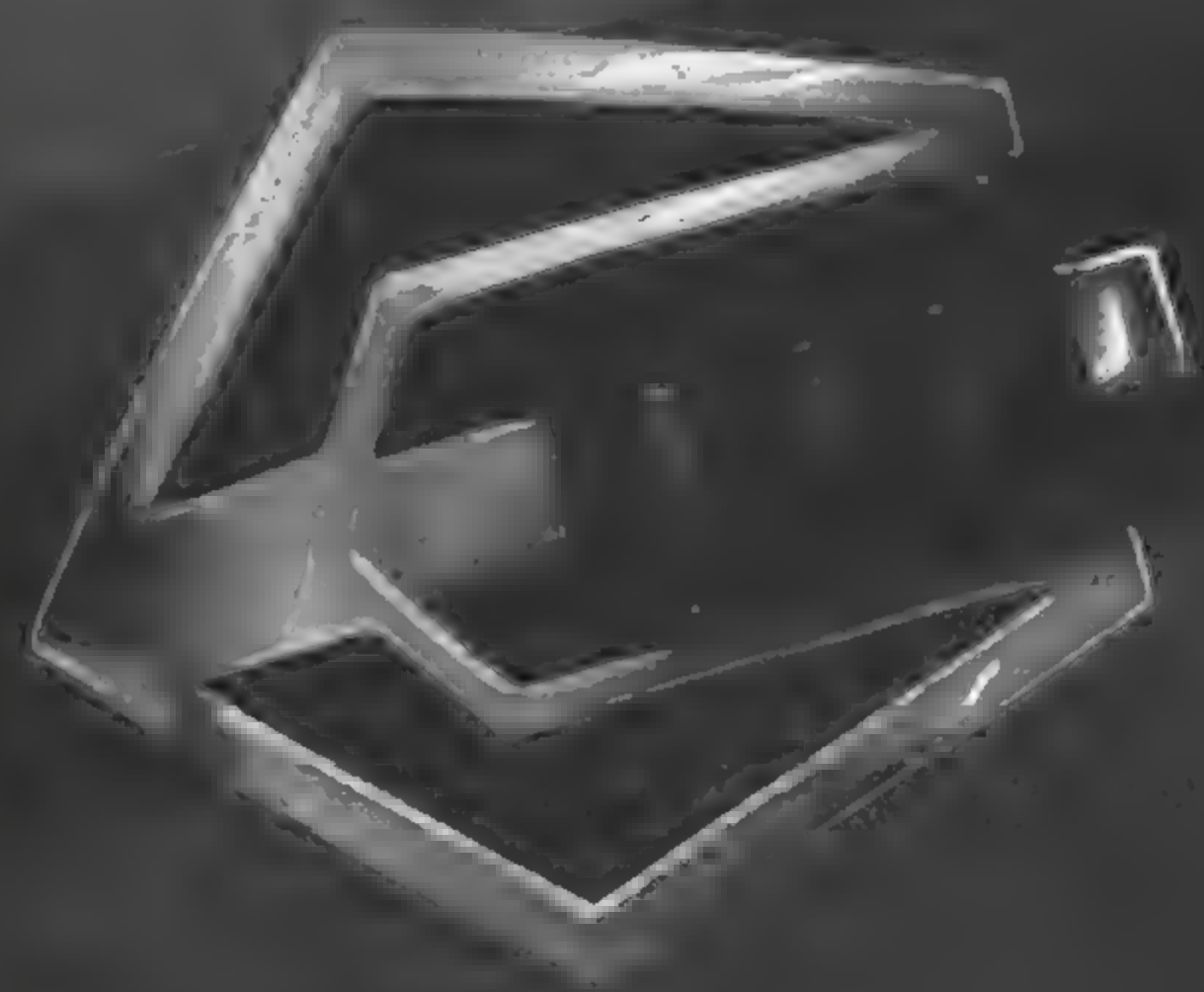
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VOGUE  
HUDNUT

VOGUE *Perfume of the Evening*

PIX



"MR. G'S" PET PRIZE



RINGS  
AT  
HOME

(Continued from page 85) his door; with the rise of automobiles, the plan was abandoned, and so was the track.

It is terribly quiet in this castle, and also terribly cold; only the inhabited rooms are properly heated. Even kings must watch the expenses nowadays.

CAROL OF ROUMANIA rules a beautiful, rich country, as badly managed as possible, with no money, lots of juicy society scandal, and delicious food. The peasants are quiet, the intellectuals fanatic, the women beautiful, and the politicians wild—especially on the subject of Madame Lupescu. Her shadow hangs over the whole country; nobody sees her, nobody speaks loudly about her, but everybody whispers her name. The King's castle is in the heart of Bucharest. But he never appears as the man in the street, as one of his people. He is only seen on parade, riding quickly by in full uniform, or sitting on a golden and faintly Hollywoodesque throne.

His private life is placed far away in the little fairy castle of Sinaia, up in the heart of the Carpathian Mountains. The public is not admitted within a radius of miles around the castle (I had to show my invitation to at least a dozen officers and sentries on my way through the snow-covered forest). The King was in uniform, as usual, with a colossal diamond ring on his finger. There was no fire in the fireplace—only a large flower-pot—and not much on the King's writing-table except a photograph of himself with his son, Michael, both laughing.

The King used to be a good tennis player, but he has put on so much weight that he now prefers golf. He's an inveterate stamp collector, too, and has been collecting ever since he was seven years old. Disregarding the presence of two hulking foot-



THE ROYAL NAPKIN-RING OF SWEDEN



## KINGS AT HOME

(Continued from page 138) men, he went himself into another room and brought back one of his huge albums to show me. It was filled with the famous Roumanian "oxen-head" stamps, every specimen of which represents a small fortune.

The King built this castle when he came back from exile, to stage his *coup d'état* and recover the throne from his son. While Queen Marie's numerous castles are all rather theatrically luxurious, Carol's Sinaia retreat is very modern; furnished in the English style except for the Roumanian paintings and carpets, and the king's hunting trophies. The dining-room is almost all windows, and the huge snow-laden pines outside seem to be part of the room. Here the King takes his meals alone with his son, the great Voivode Michael, of whom he is very proud: the prince who was King of Roumania before him, and is to be King of Roumania after him. The young prince gets a very sensible education—he is brought up with a dozen other boys chosen from bourgeois and peasant families. Perhaps because King Carol himself is not a particularly ardent Royalist.

GUSTAV OF SWEDEN presides over a nation of peaceful, fair-haired bourgeoisie, who eat good food—composed mainly of fish or its derivatives—who drink a little less than they would like, and who never get unduly excited about anything. The men look clean-shaven and well-brushed; the women have marvellous complexions and no lipstick. They are all inordinately fond of their tall, gaunt, bespectacled king: the monarchy is probably more secure here than in any other country except England.

The big castle, "Kungliga Slottet," stands near the river in Stockholm, the very picture of peace, solidity, stability. The King received me in his private sitting-room: a small, square room so cluttered up with pictures, photographs, and knick-knacks that I wondered how the long-legged monarch could possibly move in it. Some of these are beautiful art treasures, others—much less beautiful—are the sort of presents that the heads of reigning houses used to exchange regularly at the end of the last century: huge flower-painted china vases; or green malachite curios besprinkled with gold Russian double eagles. Added to these are countless little silver cups and jars and boxes, which the King collects enthusiastically. His writing-table, in a corner near one of the windows, is so crowded with photographs—most of them royal family groups, all of them inscribed—that he has just enough room to write his signature without knocking over half-a-dozen frames.

In the next room, among the marvellous Italian paintings and baroque silver ornaments, is an old-fashioned cabinet containing the King's tennis prizes. Adjusting his pince-nez, the King took one of the little cups from the neat assortment on its shelves and read, in a hushed voice, "Third prize at the tournament in Cannes." He is far prouder of these than of the Tintoretos on the walls.

The King always has a cigarette in his hand, from which he takes only two puffs. Then an adjutant comes, takes it away from him, and lights a fresh one. It seems to be a matter of court etiquette that the king shall not flick the ashes himself.

His favourite diversion, when he can't play tennis, is bridge. He says, "I love and admire Americans, but there is one I do not like at all—Mr. Culbertson. Everybody plays Culbertson bridge now, but I stick to the old-fashioned way. I am very angry with Mr. Culbertson, because I can't find any partners any more!"

As we passed through the dining-room, the table was just being laid for luncheon—a very simple table, although the room is lined with gold and silver plates and vessels. And at the king's place, we saw his napkin neatly rolled up in a silver napkin-ring, on which was the initial "G."

PAUL OF JUGO-SLAVIA is Regent of a country full of countries, all with different blood, different temperaments, different political ambitions; all poor, all strong, (Continued on page 140)



For a costume change as colorful as the changing of the guards, we suggest this English model in Coronation shades with authentic Bond Street shoulders and fine silk braiding to point up its good tailoring. A thrilling choice for football, for luncheons in town, in fact for any daytime occasion under your winter coat. Celanese Crepe Celange in Coronation red and black, Marlborough blue and black, Holyrood green and black or Coronation gold and brown. 12 to 20. \$22.95.

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## KINGS AT HOME

(Continued from page 139) all healthy, and all wild. He tries to keep some vestige of a private life by living in the suburb of Topchider, instead of in the castle at Belgrade. But behind every third tree in the long avenue leading to his villa stands a man with a black moustache, a dark coat, and a black hat; dark and silent and immobile, but patently a detective, and inevitably a reminder that the last ruler of Jugo-Slavia—Prince Paul's brother Alexander—was once insufficiently guarded.

The hall of the villa might be the hall of any English country house—white-walled, with long French windows opening onto a terrace—except for the pictures, which are few but magnificent. An exquisite Poussin takes up one entire side of the room.

Promptly on the stroke of the hour appointed for my audience, the door opened, and Prince Paul and Princess Olga came in: he in uniform with a mourning band on his arm, she very smart in a black wool dress with three strands of pearls. They make an extremely handsome couple. If she were not a reigning princess, she would make a superb mannequin for a great couturier. . . .

Prince Paul speaks six languages perfectly, but he prefers English. We talked about art, and I told him how much I had admired his museum of modern art in Belgrade. He showed me his latest acquisition—a lovely little Breughel hanging in his study; and sighed a little over the fact that he no longer has any time to devote to his museum. While we were talking, seven-year-old Prince Nicholas came in to say good-bye to his parents before going off to his riding-lesson. When I addressed him in French the little prince said in English, with the utmost politeness, "I'm sorry, madame, but I don't speak a word of French!"

The Prime Minister came in with an enormous pile of papers, and Prince Paul had to resume his duties. The room where he works is as simple and severe as a New York office, lined with shelves of political and economic books in various languages. On the floor above is Princess Olga's boudoir, a charmingly intimate room full of flowers, pictures, English and American magazines, and several photographs of her sister Marina's wedding, the most glamorous event in the family history. When I remarked upon the beautiful piano in the next room, the Princess said, a little sadly, "The Prince used to play a great deal, but now he has no time for anything. . . ." The fate that raised these two to royal dignity also destroyed their private life.

Dédigné, on the heights above Belgrade, is the royal palace, where the titular king lives in an atmosphere of Oriental splendour; rich colours, rich hangings, sombre pictures—very different from the chintz-and-Chippendale brightness of the Regent's villa at Topchider. Under the palace are a subterranean movie theatre and a suite of enormous salons with indirect lighting in different colours; one red, one blue, one purple, one yellow, one green—a strangely barbaric effect with the Moorish ornaments and decorations. In Alexander's day, all the gala court social functions used to be held in these rooms, but since his death they have been empty and silent.

Peter, the twelve-year-old King, is rather excited and very serious about his dignity. He sleeps alone in the royal bedchamber, and when he talks to his mother about his brothers and sisters, with whom he used to play in his pre-royal days, he refers to them as "the children." He lives almost entirely apart from them, except for one short hour in his carefully scheduled day.

I could only see him for a moment, when he left the palace to go for a drive with his teacher; a handsome boy, wearing a strange little Zouave bonnet on his head. The Queen Mother told me that he had been sitting for his portrait to forty-two different painters, so that the best might be chosen for public distribution. No wonder he looked a little tired. . . .



## CLOTHES THAT GET OUT AND AROUND



TONI FRISSELL

- Babes in the woods (top), dressed identically in green flannel dresses to wear day in and day out. These dresses button down the front over natural coloured sweaters with long sleeves and high necks. The berets are of dark green felt. All from Bonwit Teller
- Could that be a bit of brotherly advice being given in the second photograph above? The giver cuts a fine figure in his dark blue sweater and short plaid pants that are blue, green, and yellow, and masterfully tailored. The taker is equally pleased with his red English tweed coat and leggings to match. Best has all these



- The morning ride, with Fräulein, Curly, and a prancing pony. The young driver is wearing a purple tweed coat, collared with velveteen to match and equipped with high pockets for hankies, bright bits of stones, and what-not. John Wanamaker, New York, Philadelphia
- Time for her music-lesson, so the second young lady hops out, in a mixed lavender-and-white tweed coat that's belted in back and trimmed with a Chesterfieldian velvet collar. From Bonwit Teller
- Staying on for the ride, is a little girl in a rust tweed coat that's double-breasted like a boy's. She wears it over a tweed skirt to match, with straps like an overall. Bonwit Teller has both

## Brush Up!

## Keep Your Personality "In Step"

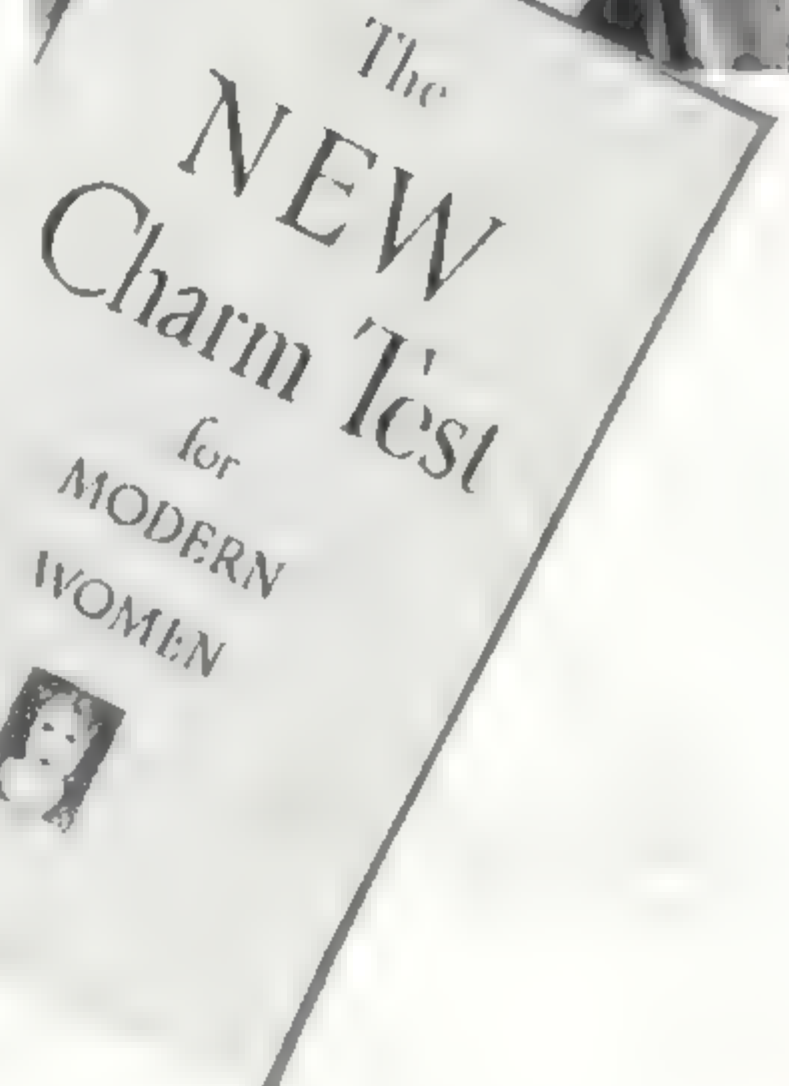
IN this changing world, the "sweet girl" and the "cute girl" belong to the past. Modern woman finds herself in a new age—with different standards, new attitudes, new demands. Whether you are fifteen or fifty a mere sentence often "dates" you.

The things that used to win admiration are now ignored—or worse, they bring snickers. Don't be deceived by the artificial and self-conscious laxness that spreads everywhere like a soft veneer. Life is keyed to a faster and more exacting tempo, and continues to speed up.

Many women are trying to fit smart modern clothes on to "gay ninety" or "post-war" personalities. Many women are bewildered by the pressure of modern life. It is all very well to talk about "just be yourself" but do you really know what your "self" is, or what it can be or do?

Here is the answer. Thousands of women have been given definite guidance in sweeping cobwebs out of their personalities by Margery Wilson. She has shown them how to dust their social garrets and to take the slip-covers off their charms.

Now Margery Wilson offers her NEW "CHARM TEST FOR MODERN WOMEN." This practical test offers you the first opportunity you have ever had to take stock of yourself. The "CHARM TEST" is NEW and revised throughout. Nothing



like it has ever been published. It is not an ordinary questionnaire—but a scientific and psychologically correct measuring test that will reveal your "self" as clearly as your mirror shows your face.

The NEW "CHARM-TEST," together with Miss Wilson's Booklet, "THE SMART POINT OF VIEW," will be sent to you without any cost or obligation. This offer is made to acquaint you with the thorough effectiveness of Margery Wilson's personalized training by correspondence.

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in black to match the heart of its brilliant  
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skin fresher  
foundation base  
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**combined**  
*in this*  
**ONE** *step to beauty*



Raydence not only combines all three (Lotion, Base, Face Powder) to save you time, bother and expense—but actually is *more* effective because of the way it combines them!

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WHEN IN NEW YORK... Visit our salon for a personal demonstration of Raydence, without charge or obligation. 730 Fifth Ave. (Cor. 57th St.)

## CHINESE BEAUTY

(Continued from page 73) of cotton soaked in powdered rouge has been replaced by American and European lipsticks.

The old Chinese manicure, in which a coloured paste made from flowers was wrapped about the nails with cotton and allowed to remain overnight and which then endured until the nails grew out, has been superseded by the polish of modern manicures. The Chinese do manufacture modern cosmetics to some extent, but it is the American and the French brands that the modern young Chinese prefer.

Chinese women give a great amount of care and attention to their hair. Most of the younger women have permanent waves, in shops where the operators are chiefly Russian and Chinese—the Chinese are especially skilful with their hands. But many of the most distinguished women wear their hair sleek and smooth. Mrs. Sun's hair is really cut short, with the little chignon made of her own hair clipped on and netted smoothly. She combs her hair for half an hour, every night and every morning, with an incredibly fine-toothed little Chinese comb. Her hair is shampooed only once a month, and again the white of an egg is used, this time to give gloss. She uses eau de quinine and occasionally touches of liquid vaseline—with the result of a shining, almost lacquered head of wonderfully healthy hair. Chinese women arrange their hair beautifully, with a single flower or a jewel or a tiny cap of pearls, such as Mrs. Sun wore when she was here.

The chic Chinese woman prizes a slim figure above all else, yet she does remarkably little on behalf of it. She doesn't exercise, and she never diets. In fact, she finds something very repellent in the idea of giving up food she enjoys. Probably it is the racial bone structure that preserves her slim, young lines so remarkably. And it is these lines (Continued on page 143)



Perhaps you didn't know that Daniel Green makes evening slippers as frivolous and fetching as these... If you didn't it's time you went and checked up at some store where you can get an idea of the style and variety of the Daniel Green line. All of them are made like the best-made shoes: to *fit* well and to *wear* well. Prices up to \$10.50. DANIEL GREEN COMPANY, Dolgeville, N. Y.

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**SIL-O-ETTE**

UNDERWEAR CORP.

29 West 30th St., New York



## CHINESE BEAUTY

(Continued from page 142) that set off so perfectly the native Chinese tunics that all the aristocratic women wear. Exquisitely beautiful in fabric and colour, cut straight from the shoulder to the hem, these distinguished garments vary little in line. A difference in the height of the little collar or the length of the sleeve may mark one year's fashion from another, but all the genius of the dressmakers goes into the design and decoration.

One of the most beautiful tunics Mrs. Sun wore in New York was the one in which she is photographed here—of lustrous black satin with shining silver dragons. But with her traditional Chinese tunics, she wears the most modern accessories—tiny high-heeled slippers, bags of rare brocades, and beautiful jewellery designed for her costumes. Many of her most distinguished jewels are jade, all in modern settings. Her wraps, too, are European in design, and in New York this autumn she wore a silver fox cape. But never a hat. Even when she was presented to the King of England, at his garden-party in July, her shining coiffure went uncovered.

The modern Chinese mother is more than happy to have her child become familiar with European customs. Mrs. Sun, despite the fact that she looks scarcely in her twenties, has three children—two boys and a girl. The little girl, who is twelve, is in a convent in Shanghai with many European children, and, before her schooling is finished, she will go to London and Paris. If her present ambitions endure, she might even complete her education in Oxford. But however Europeanized she or any other young Chinese girl may become, Mrs. Sun feels she will keep her Chinese tunic in preference to any other costume. Slim, inevitably suited to the small aristocratic figures they enfold, these tunics are an enchanting bit of harmony of the Old World in the New.

Eye Make-up  
in Good Taste



Maybelline Cream Mascara—Black, Brown and Blue—with brush in dainty zipper bag. 75c.

SOME are born beautiful—others acquire beauty. If you aren't a *natural* beauty, then the most natural thing in the world is to *acquire* beauty. Encourage yourself! Begin with your most important beauty feature—your eyes. Make your eyelashes look twice as long, twice as luxuriant—quickly, easily, with a few deft brush strokes of Maybelline. Dark, soft, silky lashes add a sparkling depth to eyes, which heightens the whole charm and expression of the face. Do as the most exquisitely groomed women of Paris and New York do—choose pure Maybelline Mascara, in either the new Cream form or the ever-popular Solid form.

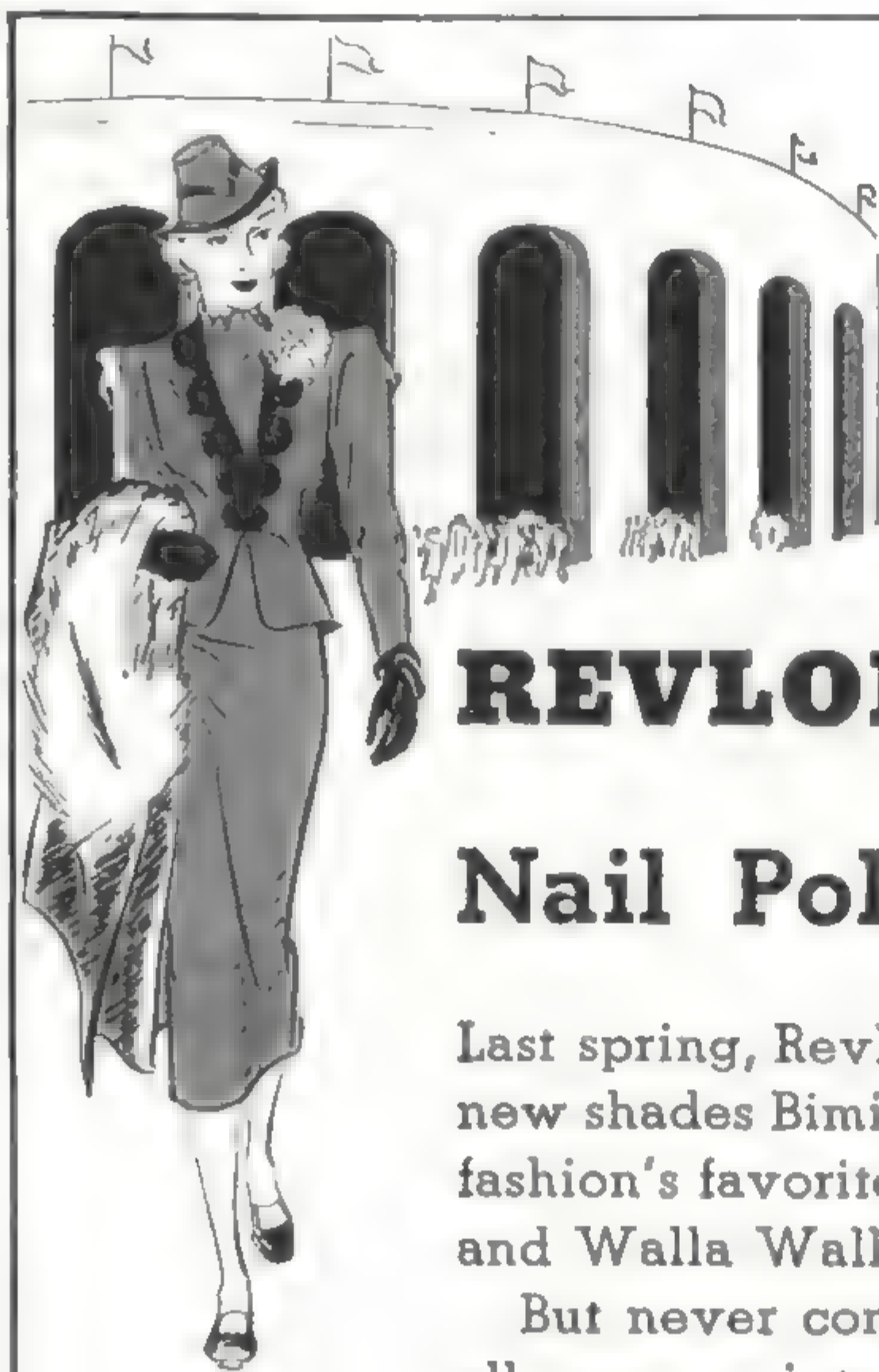
The smoothness and ease of application of Maybelline Mascaras, their naturalness of color and lack of gumminess, have won them unequalled popularity among beauty-wise women the world over. Tear-proof. Harmless. Not beady on the lashes.

Open your eyes to a new and lovelier beauty—with Maybelline Eye Beauty Aids. Obtainable at leading toilet goods counters. Generous introductory sizes at leading ten cent stores. Try them—you'll discover a totally new and enjoyable beauty experience.



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WINDSOR and  
SAVOY are

REVLON'S *New Autumn*

Nail Polish Shades . . .

Last spring, Revlon's "G" Woman called her new shades Bimi and Sudan. Already they are fashion's favorites in New York, San Francisco and Walla Walla, Washington.

But never content, she has been on the go all summer interviewing stylists, creators of fashion and color experts. And again she ran after the men, to learn what nail polish shade "he" prefers for you.

So now she presents Windsor and Savoy. Both are carefully designed to harmonize with fall's foremost fashions. You will like them. "He" will like them too. And as everyone knows, Revlon wears longer.

\*Gadabout

REVLON NAIL ENAMEL CORPORATION

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. . . How to Avoid  
MISTAKES IN DRESS

Do you look the way you *should* in your clothes? Do *others* whisper about your appearance—*flatteringly* or *critically*? Are men eager for your company? You can be more attractive by mastering the Secrets of Smartness and Allure. Save yourself costly, even embarrassing mistakes. Join the inner circle of women who dominate through Smartness. The way is now made easy.

Let Alma Archer explain the successful method she has taught for many years to her personal clients of society, stage and business. You will marvel at her ability to aid you, wherever you are, whatever your situation.

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For "The Secrets of Smartness", mail the coupon below. This remarkable free book describes completely the Alma Archer Method, a fascinating home-study Course in Smartness—

with it comes her intimate, personal Style Test which checks up on your personality and positively determines whether you are making mistakes in dress, conversation, etiquette, or other requirements of *Smartness*. To mail the coupon below does not obligate you in the least.



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Alma Archer, internationally famous consultant on *Smartness* and *Allure*—confidante of Society leaders, stage favorites, leading business women.

ALMA ARCHER

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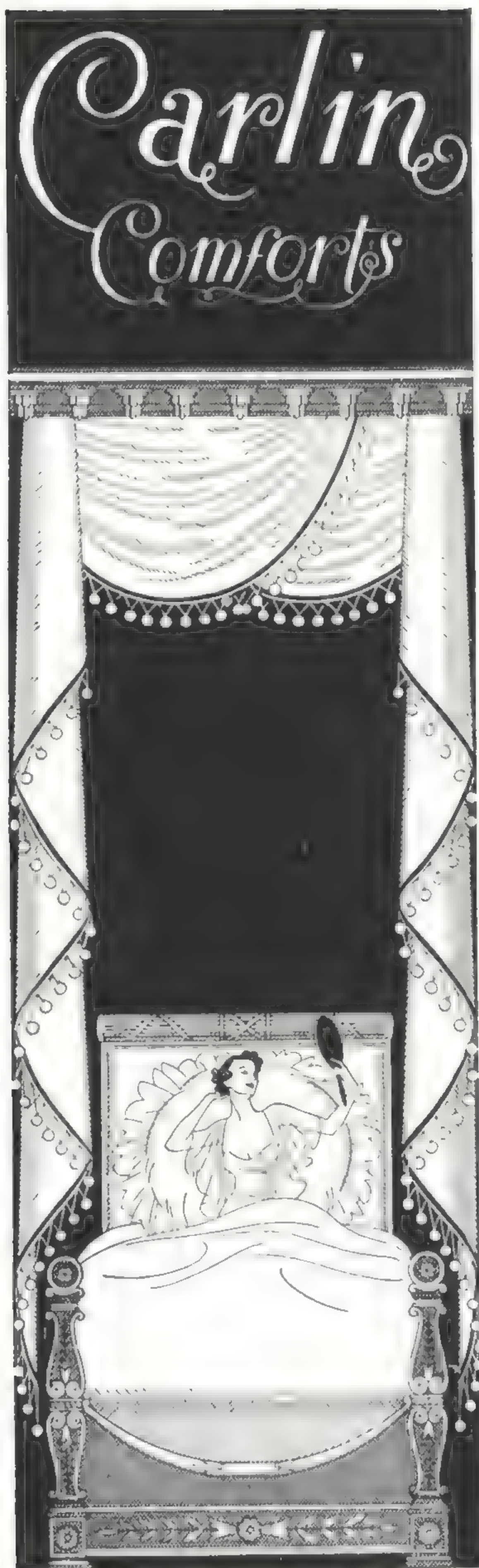
Please send me, without cost or obligation, "The Secrets of Smartness" your Personal Style Test, and description of your Course.

Name (Mrs., Miss) . . . . .

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## ORIGINAL TREATMENTS FOR YOUR BEDS

*Carlin designers offer you fascinating ideas for dressing your beds and giving your bedroom and boudoir a smart decorative touch. Carlin Comforts embrace exquisite comforters, blankets, chaise longue covers, bedspreads, lace pillows and other boudoir accessories, more beautifully fashioned this Fall than ever before, and obtainable at unexpectedly reasonable prices. For example, Carlin Comforters start at \$14.75; Carlin Bedspreads at \$18.50.*

**Carlin Comforts**

Displayed at These Smart Shops

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I. Magnin & Co. Shops, Pacific Coast  
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# Vogue's second PRIX de PARIS

## Quiz Number One

- 1 Write an additional paragraph that could be added to those under the title "Danger Ahead!", on page 65 of the October 15 issue.
- 2 Write new titles for the two double-spreads on pages 94 and 95, and 96 and 97, of the October 15 issue, using approximately the same number of letters as in the published titles.
- 3 Assemble the significant points about hats for autumn in a two-hundred-word article similar to the one called "Coats Flare Forth" on page 114 of the October 15 issue.
- 4 Suggest a new way of presenting accessories so that the reader would visualize them clearly and learn from the pages when and with what to wear them.
- 5 Considering the clothes, mannequin, and picture, which photograph in the two October issues do you consider the best, and why?
- 6 Add a question and its correct answer to the bridal questionnaire on page 89 of the October 1 issue.

## How to order Vogue Patterns by mail

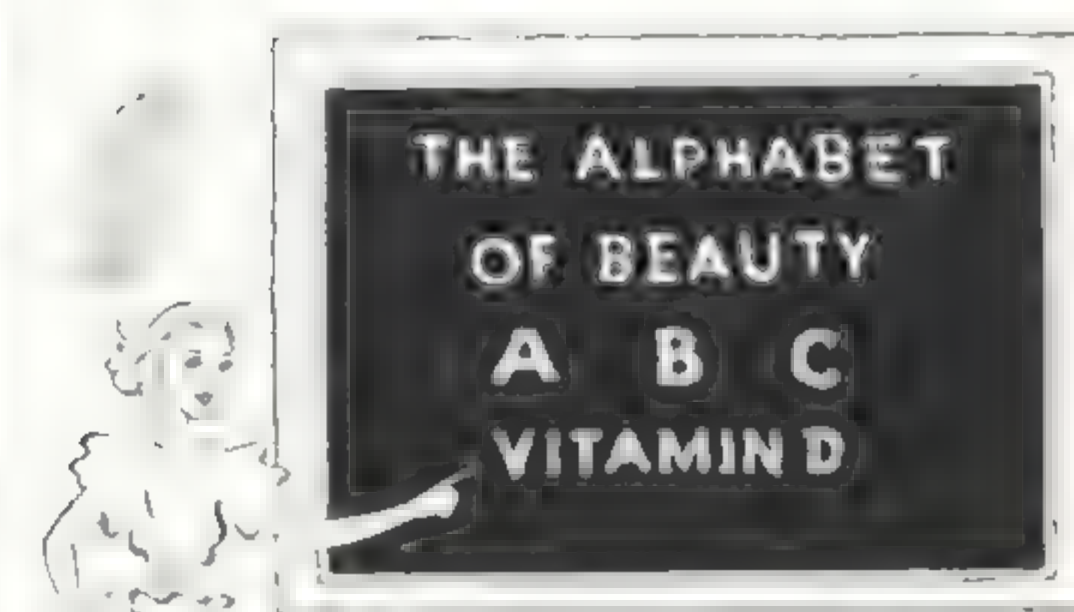
Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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469 . . . . .	2.00	7524 . . . . .	.40
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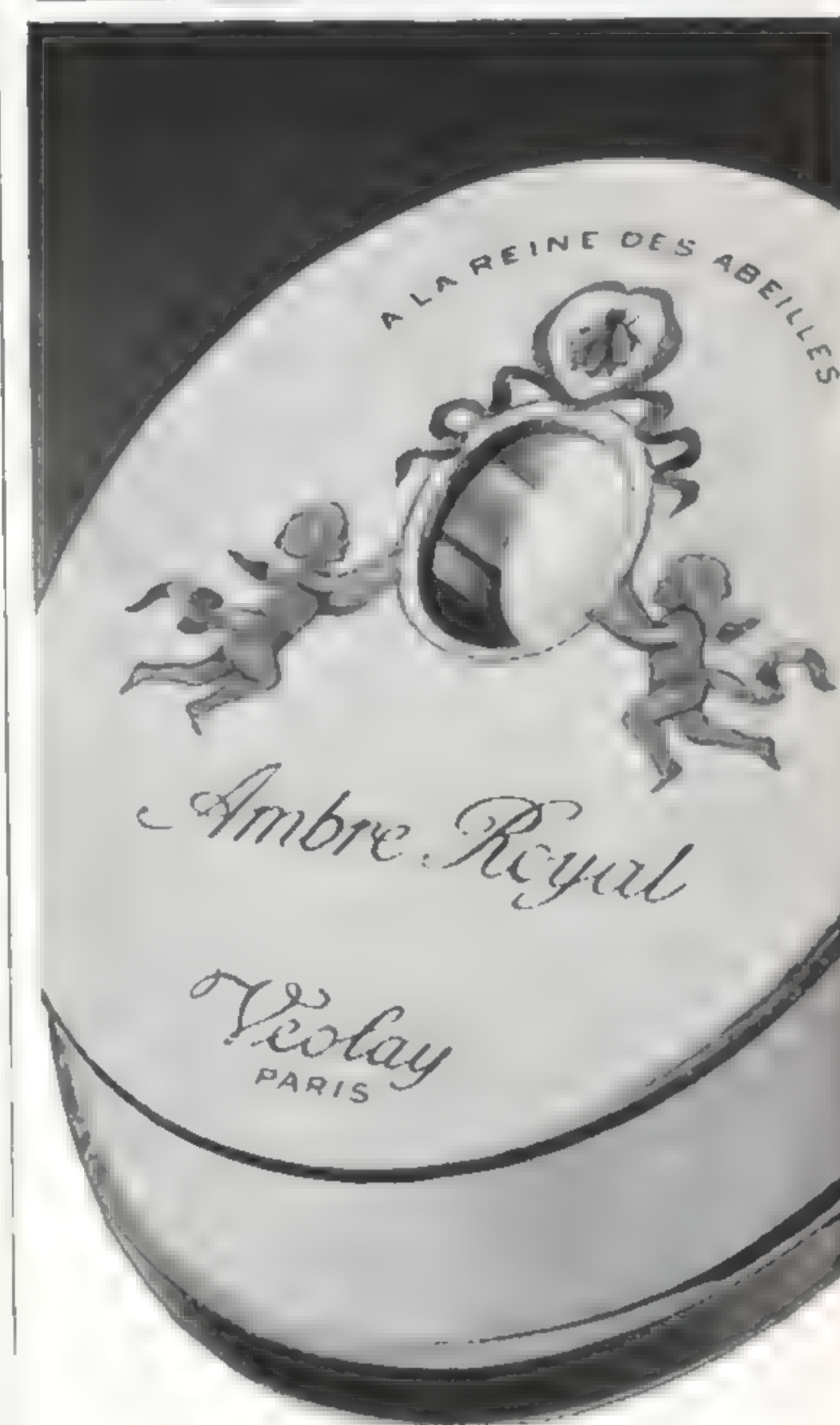
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FRAGRANCE . . .

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IF NO SHOP in your shopping radius is listed here, tell Vogue what model you want and we will give you the nearest address where Vogue's "Finds of the Fortnight" can be found. Enclose a stamped, self-addressed envelope. Vogue, 420 Lexington Avenue, New York City.

## Beauty Booklets



You can simplify your shopping and learn more about many of the products advertised in Vogue by writing for the booklets listed below. Clip the coupon, indicating on it the numbers of the booklets desired. Where remittance is indicated please send in stamps.

Address coupon to THE READER SERVICE BUREAU, VOGUE, GREENWICH, CONN.

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**903. "ANY WOMAN CAN LOOK LOVELIER"** is Barbara Gould's new beauty booklet. This simple method of caring for the skin is based on four ages of beauty with a different treatment for each age—the 'teens, twenties, thirties and forties. Special treatments are recommended for specific skin conditions. This new booklet will be sent free, on request. BARBARA GOULD.

**904. WHICH IS YOUR SKIN TONE?** Dorothy Gray will send you an excellent colour chart to help you recognize your skin tone. Adequate discussions of skin tones and proper make-up with a full explanation of Dorothy Gray's 1-2-3 Salon Make-Up are included. A copy free on request. DOROTHY GRAY.

**905. KEEP YOUR HANDS LOVELY!** Prevention of chapping and keeping the skin on your hands soft and young are two of the important functions of Jergens' Lotion described in a new booklet that will be sent to you free. Many other uses are also given—to keep the feet young and callous-free, or for invalids as a rub-down. ANDREW JERGENS COMPANY.

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**908. ARDEN HOME TREATMENTS.** "The Quest of the Beautiful" describes the complete line of Elizabeth Arden preparations for beauty, and gives you suggested home treatments, including her home course in body culture. This interesting little book will be sent to you free. ELIZABETH ARDEN.

**909. BEAUTY BRUSHES.** "Stay Young and Beautiful," Pro-Phy-Lac-Tic's newest booklet, describes the many brushes made by this company. It includes practical suggestions and exercises to keep your hair, figure and complexion beautiful. Please send six cents to cover mailing costs. PRO-PHY-LAC-TIC BRUSH COMPANY.

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(As the supply of these booklets is limited, we can not guarantee to fill inquiries received later than two months after appearance of this announcement.)

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# Introducing SMART NEW BEAUTY in luggage



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Luggage so fascinatingly smart, so fashion-correct, you'll travel the world over without finding its equal. . . . New exclusive coverings of durable, distinguished Travel-Duc excitingly different,

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## WHEARY

Send for booklet, "What To Take and How To Pack It," showing Air-Motif Matched Trunks and Cases.

LIGHTNESS WITH STRENGTH



## SURREALISM

(Continued from page 131) "Not really?"

"I have not seen them myself, but it is quite possible, although it is perhaps a little bit too early for the five-and-tens. But Surrealism has conquered many other and higher fields of action: we had Surrealist ballets, Surrealist fashions, including suits by Schiaparelli, with bureau drawers instead of pockets, and dresses with lumps of coal or nuts instead of buttons, and with door-hinges on the shoulders; Surrealist portraits of socially prominent people; the Surrealist fashion photographs of ladies in evening dresses, holding brooms, or ladies sitting on garbage heaps. We also had a Surrealist ball in New York."

"Oh, yes, I remember. It was a great success, wasn't it?"

"Both socially and Surrealistically. All the bright young people were there; the program was illustrated by a Dali drawing representing a lady with snails instead of feet, and a perambulator instead of a head. The staircase was decorated with a bathtub full of dirty water, and there was a great block of ice with a ribbon tied around it hanging on a wall. Everybody was to come as a dream. Among the costumes, there was a lady looking as if her head were cut off; another wore black tights and had all his fingers covered by rubber nipples. Madame Dali had on her head a skull-cap with enormous black wings and attached to it a baby's head which was covered with blood and flies; the head-dress also included a boiled lobster with a pair of white woollen gloves. She was said to represent Necrophilia."

"How horrible!"

"I told you that Surrealism is not a pleasant thing. But you must admit that it makes fascinating dinner conversation."

"This is a matter of taste."

"Precisely. Like everything else."

1936 NOVEMBER 1936						
SUN.	MON.	TUES.	WED.	THUR.	FRI.	SAT.
		3				

## A Momentous Day for America

The day of a national election is always a great day in the United States. This year, 1936, it is perhaps even more important than it has been in the past. Big issues will be decided by the election of Nov. 3rd, 1936.

It has been said that no election since 1860 has had so great a bearing on the future course of this country, as will the election of 1936.

In the national election of 1932 there were 43% of those who had the right to vote who did not take the trouble to go to the polls.

The responsibility for the result of the election this year rests right on the shoulders of every individual man and woman who has the right to vote—and if YOU are entitled to vote, be sure that you let no sacrifice of time or inconvenience keep you from registering and voting Nov. 3rd, 1936.

## Vote!

**MerMade**  
CALIFORNIA SPORTSWEAR

**GOLFING**

**WALKING**

**YACHTING**

You'll play with a swing in MerMade Sportswear. The CULOTTE pictured in Botany flannel with V-neck blouse is ideal for golf, tennis, hiking, all active sports. Styled by a celebrated designer of Naval uniforms. Write for the name of a store near you where MerMade Sportswear is sold.

\* Complete your ensemble with SLACKS

**KROESEN**  
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19 Ocean Center Building  
Long Beach, CALIFORNIA

**VALLEY OF THE SUN**

The Indians had a word for it—**"ALWAYS SUMMERLAND"**

● Get sun-tanned in Phoenix this winter, where each glorious, sunny day is filled with new romance and adventure . . . where a multi-colored desert fades into purple mountains that point to an always blue sky. Just loaf in the sun, or enjoy your favorite outdoor sport. There's motoring, golf, riding, hunting, skeet and target shooting, fishing, swimming, archery and pack trips.

● Pick your own oranges and grapefruit for breakfast! Come to Phoenix, or the nearby towns of Mesa, Chandler, Tempe, Glendale, Buckeye and Wickenburg, for the most glamorous vacation of your life! Smart shops, all types of modern accommodations at moderate rates await you here.

Winter rates now effective on Rock Island—Southern Pacific and Santa Fe Lines.

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Please send me attractive free literature and booklets

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OF THE NEW EDWARDIAN ERA

From London . . . already throbbing with the gayety and excitement that come once in a lifetime at the beginning of a new reign . . . a wave of the most delirious new perfume, created expressly for—and in honor of—today's gay young Edwardians and the festive activities of the coming coronation. Named after the famous perfume of the great Georgians; from the same luxurious background. Be first over here to wear YARDLEY'S BOND STREET . . . as the smart symbol of a new era . . . and a new interval of festivity in your own life. \$2.50, \$4.50, \$13.50, safeguarded in its original royal wrappings, at finer shops. Yardley & Co., Ltd., 620 Fifth Avenue (Rockefeller Center), New York; 33, Old Bond Street, London; and in Paris, Toronto, and Sydney, Australia.

• ON SALE ONLY IN ORIGINAL  
BOND STREET PACKAGES •



BY APPOINTMENT TO



HER MAJESTY QUEEN MARY

YARDLEY'S *Bond Street*



Very much in the news of the society set is Mrs. Alexander Black, descendant of a family that has been prominent in California since the early Spanish settlements. This is her latest portrait, a study by Hurrell.



Mrs. Alexander Black  
of Los Angeles  
recalls with pleasure:

Lazy days at Del Monte...casual, informal house parties at her husband's Shasta County ranch...the season's amusing new evening jackets...Lobster *Thermidor*...charity work...up-country hunting and fishing, dashing East on holidays...dancing the rhumba...attending the important film *premieres* in Hollywood...gathering a gay crowd after the theatre for a midnight snack from the chafing dish: perhaps sweetbreads in cream with chopped almonds...Melba Toast...cheese...coffee.

And always within reach...Camels. Camels are a very important item in the success of this clever hostess. "For me and for most of my friends, Camels are a natural, necessary part of social life. Camels add a special zest to smoking," says Mrs. Black, "and they have a beneficial effect upon digestion. They give one — how shall I say it? — a sense of well-being, a comforting 'lift,' that is easy to enjoy but hard to describe."

*A few of the distinguished women who prefer  
Camel's costlier tobaccos:*

MRS. NICHOLAS BIDDLE, <i>Philadelphia</i>	MRS. CHISWELL DABNEY LANGHORN, <i>Virginia</i>
MISS MARY BYRD, <i>Richmond</i>	MRS. JASPER MORGAN, <i>New York</i>
MRS. POWELL CABOT, <i>Boston</i>	MRS. NICHOLAS G. PENNIMAN, III, <i>Baltimore</i>
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MRS. J. GARDNER COOLIDGE, II, <i>Boston</i>	MISS ANNE C. ROCKEFELLER, <i>New York</i>
MRS. ERNEST du PONT, JR., <i>Wilmington</i>	MRS. BROOKFIELD VAN RENSSLAER, <i>New York</i>

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The Trianon Room, Ambassador Hotel, New York, where you see Los Angeles and New York too! John Gayet, *maitre d'hôtel*, says: "The Ambassador's discriminating clientele prefer finer food and finer tobaccos. Camels are an outstanding favorite at our tables."

*Both a pleasure and an aid to digestion: Smoking Camels!*

One of the happiest experiences of daily living is smoking Camels. Their grateful "lift" eases you out of a tired mood...their delicate flavor always intrigues the taste. Meals become more delightful with Camels between courses and after. They accent elusive flavors...and lend their subtle aid to

good digestion. For Camels stimulate the flow of digestive fluids, bringing about a favorable alkalizing effect.

Camel's costlier tobaccos do not get on your nerves or tire your taste. They set you right. Make it Camels from now on — for pleasure...and for digestion's sake!



**COSTLIER TOBACCOS:** CAMELS ARE MADE FROM FINER, MORE EXPENSIVE TOBACCOS...*TURKISH AND DOMESTIC*...THAN ANY OTHER POPULAR BRAND.

— for Digestion's sake... Smoke Camels